

THE MOTIVATION OF EXITS IN GREEK AND LATIN COMEDY

A dissertation submitted in partial fulfillment of the requirements
for the degree of Doctor of Philosophy
in the University of Michigan

By

KATHRYN SEYMOUR BENNETT



1932

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PREFACE

For the references to the Greek and Latin comedies in this study I have used the Oxford edition of the plays of Plautus edited by Lindsay (1903), the Oxford edition of the plays of Terence edited by Tyrrell (1902), the Oxford edition of the plays of Aristophanes edited by Hall and Geldart (1906), and the edition of the plays of Menander published by Jensen (Berlin, 1929).

I wish to take this opportunity to express my appreciation to the members of the Classical Faculties of the University of Michigan and especially to Professor Warren E. Blake, under whose guidance this dissertation was written and to whose valuable assistance I am deeply indebted.

KATHRYN S. BENNETT

University of Michigan, March 11, 1932.

INTRODUCTION

The problem of the motivation of exits in Greek and Latin comedy may be subdivided as follows: (1) whether or not deliberate and adequate motivation occurs in Greek and Latin Comedy; (2) whether the motivation of exits found in New Comedy is derived from that in Old Comedy or dependent upon an outside influence, such as Euripidean tragedy. With regard to this two-fold problem, I propose to prove in this thesis: (1) that the motivation of exits is never disregarded in Greek and Latin comedy, (2) that the motivation of exits in Greek and Latin comedy is adequate, i. e. offers a plausible reason for withdrawal of characters in harmony with the development of the plot, the rôle of the actor, and the customary occurrences of everyday life; (3) that the motivation of exits in New Comedy is derived from that of Old Comedy and does not require the influence of tragedy, inasmuch as no motivation of an exit in New Comedy is without a parallel in Old Comedy; (4) that, since adequate motivation is to be expected, its absence may be used as corroboratory evidence for corruption or contamination.

The method of investigation used in determining the above points is as follows: (1) Each exit is catalogued with its expressed or implied motive. Every exit is found to have such a determinable motive, and these motives are adequate except in a few cases where contamination or corruption are suspected. (2) The various motives thus secured are classified. All are found to be reducible to a simple classification with variations only in details. The motives of Old Comedy fall into this classification as readily as do those of New Comedy. (3) A table has been made of the number of exits of each type in each play of Old and New Comedy. Every type of motive in this classification is represented by examples from both Old and New Comedy in approximately the same proportion. The table also shows that there are fewer exits in Old Comedy than in New Comedy. The largest number of exits occurs in the plays of Terence, for the number of exits and their natural motivation increase with the increasing complexity of the action. This table will be found in Chapter I, section 2.

In Chapter I the question of deliberate and adequate motivation is discussed in detail, and various special types of adequately motivated exits are described and illustrated. In Chapter II the question of the relationship of Old to New Comedy is taken up in the light of the traditional view that tragedy had a greater influence on New Comedy than did Old Comedy. This thesis supports the opposite view. In Chapter III the cases of inadequate motivation that are found in Greek and Latin comedy are considered in relation to the problems of contamination and cor-

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ruption, with a view to using inadequate motivation as a criterion of judgment in suspected passages. In Chapter IV the conclusions reached regarding the points under discussion are summed up and the contribution of the thesis is set forth.

The fundamental point, obviously, is whether deliberate and adequate motivation occurs in Greek and Latin Comedy. Therefore, this question is taken up first in Chapter I.

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THE MOTIVATION OF EXITS IN GREEK AND LATIN COMEDY

CHAPTER I

THE ADEQUATE MOTIVATION OF EXITS

I. REVIEW OF PREVIOUS WORK IN THE FIELD OF MOTIVATION

The existence of the problem of the presence or absence of deliberate and adequate motivation in Greek and Latin comedy was recognized by Prescott in his articles on the development and background of classical comedy.¹ He called attention to the lack of knowledge regarding motivation in comedy and criticized the use of motivation as a criterion in literary and textual criticism until such knowledge was available. He writes:² "My own main contention is that it is idle to deal with the matter of motivation until this aspect of dramatic technique in its entirety has been properly studied, not only in comedy, but in tragedy." Harms³ had already made a study of the motivation of entrances in New Comedy and Euripidean tragedy, but the motivation of exits in Old and New Comedy has been neglected hitherto.

It has been generally held that motivation is weak in comedy, i. e. that adequate motivation is disregarded at the will of the author, who is interested merely in the comic effect. Wilamowitz⁴ writes: "et intrans et exeunt personae plerumque soli poetae arbitrio obsecutae, sin vero causam abeundi proferunt, ipso silentio peior est". Similarly Norwood⁵ implies lack of adequate motivation when he says that the canonical method of removing actors from the stage in comedy is to have them "revolve in a regular orbit between their homes and the pavement". In speaking specifically of Plautus Blancke states:⁶ "We relegate Plautine

¹ H. W. Prescott, "Interpretation of Roman Comedy", *Class Philo.* XI (1916), 127 ff.;

"Antecedents of Hellenistic Comedy", *ibid.* XII (1917) 405 ff.: XIII (1918), 113 ff.: XIV (1919), 109 ff.

² *Class. Philo.* XI (1916), 136.

³ *De introitu personarum in Euripidis et novae comoediae fabulis* (Gottingen, 1914).

⁴ "De tribus carminibus latinis", *Index lect.* (Gottingen, 1893-94). p. 22.

⁵ *The Art of Terence* (Oxford, 1923) p. 49.

⁶ *The Dramatic Values in Plautus*, (Dissertation, U. of Penn., 1918), p. 33.

drama to a low plane of broad farce . . . where the canons of dramatic art become inoperative"; and again:¹ "We are far from attempting to deny to Plautus all dramatic technique . . ., but he was never hide-bound by any technical consideration." Prescott² also refers to "the general weakness of comedy in respect to motivation", but suggests³ that such an opinion be tested in a careful study of motivation in comedy. Just such a study is the subject of this thesis. Contrary to what one might expect, the evidence of the plays themselves refutes the general opinion of inadequate motivation in comedy so far as the motivation of exits is concerned.

2. EVIDENCE OF DELIBERATE AND ADEQUATE MOTIVATION OF EXITS

a. *Immediate Motivation.*

A study of the exits in Greek and Latin comedy proves conclusively (1) that the motivation of exits is never disregarded therein, and (2) that such motivation is adequate. As stated in the introduction, the method used to determine these points is one of cataloguing and classification. Every exit is catalogued with its expressed motive and classified according to that motive. Every exit is found to have such an expressed motive, as can be seen from the detailed classification of exits in the appendix. A concise table of this classification follows on the next page.

It is evident, therefore, that the motivation of exits is never disregarded in Greek and Latin comedy, Old and New, since there is no exit without some determinable motive. The question of the adequacy of this motivation must now be considered. Adequacy of motivation involves plausibility, naturalness, obviousness, and the advancement of the action of the play.⁴ That the motives under discussion (with the exception of a few cases in passages suspected of corruption or contamination) satisfy these factors of adequacy will be seen on examination.

In the first place, there is, obviously, a broad distinction between voluntary and involuntary exits. Minor characters and slaves are usually removed first from the stage by the more important characters (1) commanding them to depart, (2) sending them on errands, or (3) driving them by force; e. g.:

(1) *Adelphoe*, l. 174:

Aeschinus (to the girl with Parmeno): i nunciam.

(2) *Captivi*, l. 950:

Hegio (to overseers): ite actutum, Tyndarum huc arcessite.

¹ *Op. cit.*, p. 67.

² *Class. Phil.*, 11 (1916), 130.

³ *Op. cit.*, p. 130. n. 2.

⁴ Flickinger, *The Greek Theater and its Drama*. (2nd ed., Chicago, 1922), p. 229 ff.

(3) *Amphitruo*, l. 455 ff.:

Mercury: nam si me inritassis, hodie lumbifragium hinc auferes.

Sosias: abeo potius.

(See the classification below for further examples)

Such involuntary exits, which fall under classes I (a) (1), (2), and (b) in the table and classification, with the commands issuing from masters and superiors and managers, have a natural effect, are obvious, and advance the action through errands that are necessary to the development of the plot or by at least removing characters that are hindering the action; and in addition provide humor if force is applied to a dismayed victim. The part played by exits in plot development is treated fully in the next section of this chapter. Humorous exits are discussed in detail in the third section. For the present, the important point is the natural, obvious, organic motivation of such involuntary exits occurring in Greek and Latin Comedy.

By far the majority of exits, and the most important as including those of the major characters, are those classified as voluntary. Here the motivation in order to appear natural and to be adequate must arise from the exigency of the action, from the character of the rôle, or from the customary occurrences of everyday life. A motive arises from the exigency of the action when it obviously follows from the previous action, whether immediate or farther removed, and continues the action in its natural course. The exit in such a case is expected because of something that has happened or is known to be about to happen through previous arrangements. Such an expected exit is clearly plausible, obvious, natural, and advances the action of the play.

Exits which follow the completion of the present action with no obvious connection with the subsequent action may be said to be motivated by the exigency of the action only in so far as the lack of a reason for the continued presence of the actor or actors or a need for their absence requires their withdrawal—reasons which alone would not adequately motivate the exits. In such cases adequacy is secured by having the motives emanate from the character of the rôles or from the customary occurrences of everyday life. In this way the audience is prepared for the exit by the portrayal of the character which causes certain logical actions in keeping with that character to be expected; and by the presentation of situations from real life that call for certain customary reactions.

In the present classification the exits placed in classes II (a) (1), (2), and (3) satisfy the requirements of adequacy by having their motives arise from the exigency of the action as defined above. Under class (1) are *voluntary exits to accomplish some specific purpose*. If this purpose is known to the audience, it follows that it has been prepared for by the previous action and logically arises from that action and continues in it

its natural course. We find such purposes as (1) to summon an absent person whose presence is desired, (2) to fetch absent property needed for the present action, (3) to inform an absent person as to what has happened so that he may act accordingly, (4) to make preparations for a wedding that is to follow, etc.; e. g.:

- (1) *Miles Gloriosus*, l. 344:
Palaestrio: Pede ego iam illam huc ibi sistam in viam.
- (2) *Menaechmi*, l. 1048 ff.:
Menaechmus I: nunc ibo intro . . . si possum exorare ut
pallam reddat, quam referam domum.
- (3) *Asinaria*, l. 379 ff.:
Leonida: tu hunc interea hic tene. volo seni narrare.
- (4) *Adelphoe*, l. 706:
Micio: ego eo intro, ut quae opus sunt parentur.

An examination of all of the exits in this class given in the classification below will show that each has a motive that arises from the exigency of the action as defined above and hence is adequately motivated.

Under class (2) belong *voluntary exits to go to the place of subsequent action*. As in the case of class (1), if the audience is aware that the exit is to the place of subsequent action, the exit has been prepared for by the previous action, and clearly it continues the action in its natural course since the subsequent action occurs there. Typical motives are: (1) to attend a feast, (2) to go to a shrine for healing, (3) to withdraw to talk in privacy; e. g.

- (1) *Λυσιστράτη*, l. 1185 ff.:
Λυσιστ: αἱ γυναῖκες ἡμᾶς ἐν πόλει ξενίσωμεν.
Αἷ: ἀλλ' ἔωμεν ὥς τάχος.
- (2) *Πλούτος* l. 626 ff.:
Χρ: παῖ Καρίων τὰ στρώματ' ἐκφέρειν σ' ἐχῆν
αὐτόν τ' ἄγειν τὸν πλούτον . . . ἄγωμεν εἰς
Ἀσκληπιοῦ.
- (3) *Phormio*, l. 818 ff.:
Chremes: non satis tutust ad narrandum hic locus.
Demipho: at tu intro abi.

Under class (3) are *voluntary exits to escape or avoid someone*. Obviously such exits arise from the exigency of the action, i. e. the approach or presence of someone or something which the actor desires to avoid or get away from. Flight is the natural outcome of such a situation. Exits of this class are therefore unquestionably adequate. We find (1) flights of guilty slaves from approaching irate masters, (2) departures of conspiring sons to avoid meeting their fathers, (3) withdrawals to avoid bores or open conflict, and the like; (4) exits of actors at the coming of

the chorus are sometimes motivated by the expressed desire to avoid meeting the company; e. g.:

- (1) *Andria*, l. 819:
Davos: sequare hos; me nolo in tempore hoc videat senex.
 - (2) *Mercator*, l. 222 ff.:
Charinus: hac ibo potius, iam censes patrem abiisse a portu?
 - (3) *Mostellaria*, l. 75:
Tranio: molestus ne sis nunciam . . . ne tu hercle praeterhuc mihi non facies moram.
 - (4) the Ἐπιτρέποντες, l. 33 ff.:
(ὧ) μιν, ὥς καὶ μειρακυλλίων ὄχλος
(εἰς τὸ) ν τόπον τις ἔρχεθ' ὑποβεβεγμέν(ων)
(οἷς) μὴ ᾧχλεῖν εὐκαιρὸν εἶναι μ(οι δοκεῖ).
- (For further examples see the classification below)

In the case of the exits of class (4), *voluntary exits to withdraw to a logical place when the present business is completed*, adequate motivation is secured by having the cause of withdrawal arise, not from the exigency of the action, but from the character of the rôle and from the customary occurrences of everyday life as discussed above. For example, (1) a money-lender returns to the forum when his transaction is completed; (2) a housewife retires indoors when there is no longer any business requiring her presence before the house; (3) a friend returns to his own home when his business at his neighbor's is terminated; (4) a Roman gentleman goes off to the forum to deal with the usual lawsuits of his clients, etc.; e. g.:

- (1) *Mostellaria*, l. 653:
Misargyrides: abeo; sat habeo, si cras fero.
- (2) *Menaechmi*, l. 662 ff.:
Matrona: nam domum numquam introibis, nisi feres pallam simul. eo domum.
- (3) *Trinummus*, l. 154 ff.:
Callicles: ubi eris paulo post? Megaronides: domi.
- (4) *Epidicus*, l. 424:
Apocides: res magna amici apud forum agitur, ei volo ire advocatus.

Exits whose motivation places them under class II (b), *voluntary exits in compliance with a request or a suggestion*, have a motivation similar to that of the involuntary exits of Class I discussed above. While in this class the characters yield of their own free will to a request or a suggestion instead of by authority or force to a command, the motivation in both is immediate and obvious and natural, satisfying the requirements of adequacy. As an example of such motivation one may cite the exit in the *Eunuchus* l. 187 ff.:

Phaedria: rus ibo . . . mos gerundust Thaidi.

It is evident, therefore, that the motives classified above satisfy the requirements of plausibility, naturalness, and obviousness in that they arise from the exigency of the action, from the character of the rôle or from the customary occurrences of everyday life. That they also advance the action of the plot and thus are completely adequate has been pointed out briefly, but will be more clearly seen from the discussion in the following section.

b. *The Part Played by Exits in the Development of the Plot.*

Underlying the obvious motive of the actor, that provides naturalness of action for the spectator, is the basic motive of the author to advance the action of the plot. For however natural an action may be in itself, if it does not contribute to the development of the plot, it is superfluous and badly motivated from the point of view of dramatic composition. That this requirement of adequate motivation is also fulfilled by the motives under discussion is apparent on examination.

1. *The Motives of Class I (a) (1)*

The involuntary exits of class I (1) (a) clearly advance the action when the character is sent on an errand directly involved in the development of the plot. In the *Mostellaria*, l. 426 ff., Tranio commands the slave to go in and lock up the house so that it may appear deserted. Thus the house is prepared for the "haunted house" yarn by which Tranio scares off his master Theopropides from his own home where the younger generation is carousing—the action upon which the entire development of the plot depends. Similarly in the *Ἀχαρνῆς*, l. 133, Amphiheos is sent by Dicaeopolis to Sparta to make the private truce on which the whole plot hinges. In the *Λυσιστράτη*, l. 244, Lampito at the bidding of Lysistrata returns to Sparta to secure the cooperation of the Spartan women, which is necessary for the success of Lysistrata's scheme. A casket is fetched by Doris at the command of Glycera in the *Περικειρομένη*, l. 335, an act which leads to the identification of Glycera, since the casket contains tokens from her parents. In the *Bacchides*, l. 573, Mnesilochus at the bidding of Pistoclerus goes indoors to see for himself that there are two Bacchises, thus clearing up one complication of the plot. Another example of an exit leading to the solution of the plot occurs in the *Hecyra*, l. 720, where a page goes at the command of Laches to summon Bacchis, whose tale and possession of a ring clear up the mystery of the wife's mishap. A complicating exit occurs in the *Persa*, l. 165, where Saturio goes to fetch his daughter and dress up at the command of Toxilus, in order to beguile the leno into "purchasing" his daughter as a captured girl, the central feature of the plot. Another case of a disguise is found in the *Eunuchus*, l. 390, where Parmeno goes indoors to dress Chaerea as a eunuch at his command, preparing for the chief complication of the play.

Whereas all exits of this class advance the action to a certain extent, 39.7% of them do so materially and are marked in the appended classification with an asterisk.

2. *Motives of class I (a) (2)*

When the character or characters are merely bidden to withdraw, as in class I (a) (2), the action is advanced by clearing the stage for the subsequent action; e. g., in the *Casina*, l. 302, Lysidamus bids the slave Chalinus leave his sight, preparing for his meeting with Olympio, the rival of Chalinus, and their discussion regarding the marriage of Casina. An example of a command to withdraw for a specific purpose that nevertheless has the clearing of hindering characters from the stage as the basic motive appears in the *Captivi*, l. 953. Hegio bids Philopolemus and Philocrates go indoors to bathe; thus he is left alone with Stalagmus, whom he questions about his kidnapped son, and consequently finds that he was sold to the father of Philocrates and is none other than Tyndarus. 16.1% of the exits of this class advance the action materially and are marked with an asterisk in the appended classification.

3. *Motives of Class I (b)*

Forced exits, class I (b), similarly provide a cleared stage for the succeeding action. In the *Ὀπνιθεῖς*, l. 1031 ff., a number of interlopers, one after the other, are forceably driven from the scene of sacrifice, each making way for the next in succession and finally clearing the stage for the chorus when the Hoopoe and Pisthetairus also retire indoors to sacrifice in peace. Advancement of the action through the clearing of the stage is even more evident in the *Menaechmi*, l. 1018. There the slaves that are carrying off Menaechmus I are driven away by Messenio, leaving the two alone and permitting the false freeing of Messenio by the man he assumes to be his master, an act leading to further complications. In addition to clearing the stage, such exits sometimes advance the action more specifically by placing characters where later action requires them; e. g. in the *Mostellaria*, l. 386, the drunken Callidamates is removed within doors, where his slaves later call for him, l. 393 ff., and thus expose the fraud to Theopropides. Again in the *Captivi*, l. 750, Tyndarus is removed to the stone quarries, whence he is recalled by his father in great remorse, l. 993 ff. With the possible exception of the last mentioned exit, all forced exits in Greek and Latin comedy provide humor. This aspect is discussed below in section (3) (b) of this chapter. In the appended classification the exits of this class that play a large part in the advancement of the action, i. e. 20% of them, are marked with an asterisk.

4. *Motives of Class II (b)*

Clearly the exits in compliance with a request or a suggestion, those of class II (b), have the same effect and are used for the same purposes as exits in obedience to command, since requests and suggestions are more

or less polite commands among equals. In the *Menaechmi*, l. 440, the acceptance on the part of Menaechmus II of the invitation of Erotium to luncheon is the beginning of the complications due to mistaken identity that form the basis of the entire plot. In the *Curculio*, l. 273, Cappadox goes into the temple of Aesculapius to sue for grace at the suggestion of the cook, who in turn retires to his tasks, and the stage is thus cleared for the following scene in which Palinurus and Phaedromus learn from Curculio of the obtaining of the soldier's seal-ring, the vital factor in the subsequent action of the play. 57.6% of the exits of this class materially advance the action and are marked below with an asterisk, as are the exits of the previous classes that perform a similar function.

5. *Motives of Classes II* (a) (1), (2), (3), and (4)

As regards the voluntary exits initiated by the actors concerned, those of classes II (a) (1), (2), (3), and (4), there can be no question but that the action of the plot is advanced in those cases where the actor leaves the stage for some specific purpose arising from the exigency of the action, as in class (1), or goes to the place of subsequent action, as in class (2). An excellent example of the former type is afforded by the *Περικειρομένη*, l. 402 ff., where Polemon takes Pataecus indoors to show him Glycera's finery as a proof of his goodness to her, with the result that Pataecus suspects through certain of her belongings that Glycera is his daughter, the proof of which forms the climax of the play. Similarly an exit leads to the climax of the *Δουλοστράτη*, for the withdrawal of the women into the acropolis, as typified especially by the withdrawal of Myrrhina from her husband in l. 952, forces the capitulation of the men. A complicating exit is illustrated by the *Auluaria*, l. 586, where Euclio takes his gold to the temple of Faith. He is seen in the act by Strobilus, who is thus put on the scent of the gold and eventually steals it. Again in the *Hecyra*, l. 326, Pamphilus goes into the house of Phidippus to see his sick wife and finds out her true condition to his dismay. An exit to the place of subsequent action, class (2), is illustrated in the *Casina*, l. 854; Lysidamus and Olympio lead the supposed Casina into the house of Alcesimus where the trick of the women in disguising Chalinus as Casina is exposed. Another such exit occurs in the *Νεφέλαι*, l. 1112; Phidippides and the Unjust reason retire into the Reflectorium, whence Phidippus returns full of the strange knowledge that confounds his father. 48.6% of the exits of class II (1) and 40.2% of those of class II (2) play an important part in the development of the plot. They are marked with an asterisk in the appended classification.

Exits to avoid someone or to escape, those of class (3), advance the action, for they not only clear the stage for the oncoming actors or others who are present, but also prevent a meeting which might result in clearing up misunderstandings or in hindering trickery before the time is ripe. Such exits create suspense also. In the *Mercator*, l. 224, Charinus and Acanthio run off to avoid meeting the father of Charinus so that they will not be

questioned regarding the girl the father found on the boat before they have perfected their story about her. Similarly in the *Amphitruo*, l. 550, Jupiter leaves Alcmena to avoid being found with her by Amphitryon himself before he is ready to explain the situation. In the *Θεσμοφοριάζονσαι*, l. 927, Euripides departs to avoid arrest by the police, and thus is left free to aid in the escape of Mnesilochus. 25.9% of the exits of this class are vital to the development of the plot and are marked with an asterisk in the appendix.

Exits that are withdrawals to logical places when the present action is completed, those of class (4), advance the action by clearing the stage of characters whose presence or nature hinders the development of the plot or by putting characters where they will be needed in the subsequent action. In the *Mostellaria*, l. 554, the money-lender Misargyrides returns to the forum after Theopropides agrees to pay his son's debt, thinking it was incurred in the purchase of a house, and thus a character is removed who threatened to show up the extravagance of the son and interfere with Tranio's schemes. Again in the *Menaechmi*, l. 216, Menaechmus I and Peniculus go off to the forum to attend to the usual suits of clients, thus leaving the house of Erotium clear for the coming of Menaechmus II; and also permitting the separation of Menaechmus I and Peniculus in the crowd at the forum, which separation gives rise to complications due to mistaken identity when Peniculus meets Menaechmus II. The withdrawal of Socrates into his Reflectorium, *Νεφέλαι*, l. 790, after refusing to teach the stupid Strepsiades, drives Strepsiades in desperation to send his son Phidippides into the Reflectorium for instruction. However, only 6.3% of the exits of this class materially advance the action and are marked below. Most of them merely remove hindrances to such advancement by clearing the stage, a function that is nevertheless necessary for plot development and advancement of the action.

The examples of typical exits that have been cited are sufficient to prove that the exits classified above fulfil the requirement of advancing the action. It is obvious, however, that all exits do not equally advance the action—one may merely clear the stage and another will be vitally connected with the climax of a play. Nevertheless it is largely a quantitative rather than a qualitative difference. Some exits have their chief claim to adequacy in the prominent part they play in plot development,¹ others satisfy this requirement of adequacy in the least possible degree, and are essentially adequate because of their obviousness and naturalness.² In addition to being "adequate", some exits fulfil special functions,

¹ *Περικειρομένη*, l. 402, Polemon takes Pataecus indoors to show him Glycera's finery—an act which leads to the identification of Glycera. cf classes II (b) and II (a) (1).

² *Ἀχαρνῆς* l. 835, The Megarian departs homeward after selling his daughter for edibles. cf class II (a) (4) and I (a) (2).

such as characterizing a rôle or providing humor. Exits with such special functions and those of special technical form are discussed in the following section.

3. SPECIAL TYPES OF ADEQUATELY MOTIVATED EXITS

a. *The Characterizing Exit*

As stated above, some exits are adequately motivated largely because their motives are natural and obvious. Of these exits some derive this naturalness and obviousness from having the motivation arise from the character of the rôle. Such exits conversely serve to emphasize the character of the rôle in more or less degree. Those exits whose connection with the plot is slight and whose chief use is to portray character may be defined as "characterizing exits". Conrad¹ says that this technique of the characterizing exit is peculiar to Menander and is found only in the plays derived from him, such as the *Heautontimorumenos*, *Aulularia*, and *Bacchides*.² This view, however, is untenable, as examination shows characterizing exits in Old Comedy as well as in New Comedy other than that derived from Menander. All such exits occurring in Greek and Latin comedy follow:

Ἀχαρνῆς, l. 622: The nature of Lamachus is exhibited by his departure to war against the Peloponnesians after he is worsted in argument by Dicaeopolis.

l. 620 ff.: ἀλλ' οὖν ἐγὼ μὲν πᾶσι Πελοποννησίοις
ἀεὶ πολέμησιν καὶ ταραῖζω πανταχῇ
καὶ ναυσὶ καὶ πεζοῖσι κατὰ τὸ καρτερόν.

Ἐκκλησιάζουσιν, l. 727: The weakling husband of a famous wife appears in the person of Blepyrus who goes off behind Praxagora so that people will marvel at him as her husband.

l. 725 ff.: φέρε νυν ἐγὼ σοι παρακολουθῶ πλησίον,
ἵν' ἀποβλέπωμαι καὶ λέγωσί μοι ταδί,
τὸν τῆς στρατηγού τοῦτον οὐ θαυμάζετε.

Πλοῦτος, l. 321: The typical hungry slave is seen in Cario, who goes indoors to get something to eat while his master isn't looking.

l. 318 ff.: ἐγὼ δ' ὡν ἤδη λάθρα
βουλήσομαι τοῦ δεσπότου
λαβὼν τιν' ἄρτον καὶ κρέας
μασώμενος τὸ λοιπὸν οὕτω τῷ κόπῳ ξυνεῖναι.

¹ *The Technique of Continuous Action in Roman Comedy*. (Dissertation, Chicago, 1915), p. 35 n.

² Pauly-Wissowa, *Real-Encyclopaedie* s. v. "Menander".

Περικειρομένη, l. 275: The over-wrought feelings of Polemon and the soothing conciliatory nature of Pataecus are revealed in this exit, in which Pataecus yields to Polemon's excited demands that he look at Glycera's finery, the proof of his affection.

- l. 274: Πολ: οὐ γάρ ἀλλὰ δεῖ γέ σε
ιδεῖν βάδιζε δεῦρο. Πα: πάρα γ'. Πολ: εἰσέρχουμαι.

Aulularia, l. 66, 203, 242, etc.: The character of Euclio is emphasized by his many frantic exits to see that his gold is all right.

- l. 65 ff.: Eu : nunc ibo ut visam sine ita aurum ut condidi quod
me sollicitat plurimis miserum modis.
l. 200 ff.: Eu: Ei misero mihi,
aurum mi intus harpagarum est . . . verum intervisam
domum.
l. 242 ff.: Eu: num ego disperii? Quid crepuit quasi ferrum modo?
Meg: . . . sed ubi hic est homo? abiit . . .

The miserliness and shrewdness are set forth particularly in l. 119, where he goes off to claim his small share in a dole, both for the sake of the cash itself and to prevent his neighbors from suspecting he has other money.

- l. 107 ff.: Eu: nam noster nostrae qui est magister curiae dividere
argenti dixit nummos in viros; id si relinquo ac non peto,
omnes ilico me suspicentur, credo, habere aurum domi,
nam non est veri simile hominem pauperem pauxillum
parvi facere quin nummum petat.

Captivi, l. 192, 498: The parasite Ergasilus shows forth his nature by going off to scout around for a better host until time for dinner at Hegio's home.

- l. 179 ff.: Erg: nisi que meliorem adferet
quae mi atque amicis placeat condicio magis,
quasi fundum vendam, meis me addicam legibus.
l. 497 ff.: Erg: nunc ibo ad portum hinc: est illic mi una spes
cenatica;
si ea decolabit, redibo huc ad senem ad cenam asperam.

Curculio, l. 273, 532: Cappadox reveals himself as a superstitious, prudent man by going in to propitiate Aesculapius.

- l. 273: Cap: ibo atque orabo.
l. 532: Cap: nunc rei divinae operam dabo. certumst bene me
curare.

Epidicus, l. 424: The "helpful friend" is portrayed by Apocides, who goes back to the forum to attend to the case of another friend after performing an errand for Periphanes.

- l. 422 ff.: Ap: Res magna amici apud forum agitur, ei volo
ire advocatus.

Mercator, l. 660: The headlong rashness of youth is exhibited by Charinus, who rushes indoors to greet his mother and father and prepare to go into exile, because he has lost his beloved.

- l. 659 ff.: Char: eo domum, patrem atque matrem ut meos salutem,
postea
clam patrem patria hac effugiam, aut aliquid capiam
consili.

Miles Gloriosus, l. 78: The braggart warrior is characterized by his withdrawal to recruit troops for King Seleucus.

- l. 72 ff.: Pyrg: Videtur tempus esse, ut, eamus ad forum,
ut in tabellis quos consignavi hic heri
latrones, ibus denumerem stipendium.
nam rex Seleucus me opere oravit maxumo,
ut sibi latrones cogerem et conscriberem.
regi hunc diem mihi operam decretumst dare.

Stichus, l. 401: The would-be-witty Gelasimus retires to read up on jokes.

- l. 400. Ge: ibo intro ad libros et discam de dictis melioribus.

Trinummus, l. 728: The energetic Stasimus goes to the forum to collect money owed to him when there is nothing else to do.

- l. 727: ad forum ibo: nudiu' sextus quoi talentum mutuom
dedi, reposcam, ut habeam mecum quod feram viaticum.

Adelphoe, l. 591, 786: In contrast to the preceding Stasimus is the gluttonous and lazy Syrus, who goes indoors to eat and drink when he finds himself at leisure, and later withdraws to sleep off his drunkenness.

- l. 589 ff.: Syr: ego iam prospiciam mihi:
nam iam abibo atque unum quicquid, quod quidem erit
bellissimum,
carpam et cyathos sorbilans paulatim hunc producam
diem.

- l. 785 ff.: Syr: interea in angulum
aliquo abeam atque edormiscam hoc villi: sic agam.

Heautontimorumenos, l. 502: A meddlesome friend similar to Apocides in the *Epidicus* is portrayed in the rôle of Chremes, whose attention to the business of others is emphasized by his exit to ask release from being arbiter in the boundary dispute of his neighbors in order to help in the affairs of Menedemus.

b. Exits which Provide Humor

Humor is one of the main aims of comedy. It is natural, therefore, that we find many exits which have the special purpose of raising laughter in addition to their connection with the development of the plot. The chief source of fun in the case of these exits is in the use of force and

mockery. In fact all of the cases of forced exits classified under class I (b) below provide humor, with the exception, possibly of *Captivi*, l. 750, where Tyndarus is carried off to the stone quarries. Typical of such forced exits are the following:

Ἀχαρνῆς, l. 958: The informer Nicharchus wrapped up like a jar is carried off by the slave of the Boeotian trader.

- l. 952 ff.: Δι:μόλις γ' ἐνέδησα τὸν κακῶς ἀπολούμενον.
αἶρον λαβὼν τὸν κέραμον ὃ Βοιώτιε.

Θεσμοφοριάζουσai, l. 946: Mnesilochus is carried off lamenting by the police.

- l. 945 ff.: Μν:ἰαππαπαιᾶξ ὃ κροκῶθ' οἷ' εἶργασαι
κούκ ἔστ' ἔτ' ἐλπίς οὐδεμία σωτηρίας.

Ὅρνιθες, l. 991: A soothsayer is driven off from the sacrifice by blows.

- l. 990 ff.: Πι:οὐκ εἶ θύραξ' ἐς κόρακας. Χρ:οἷμοι δείλαιος.
Πι:οὐκουν ἐτέρωσε χρησμολογήσεις ἐκτρέχων;

Amphitruo, l. 462: Sosias is forcibly driven off by Mercury, who has assumed the appearance of Sosias.

- l. 454 ff.: Mer: nam si me inritassis, hodie lumbifragium hinc auferes.

Mostellaria, l. 386: The slaves at the command of Tranio drag indoors the drunken and protesting Callidamates.

- l. 385 ff.: Tran: Abripite hunc intro actutum inter manus.
Call: Iam hercle ego vos pro matula habebo, nisi mihi matulam datis.

Eunuchus, l. 716: Dorus is driven indoors by threats and blows.

- l. 715 ff.: Phae: i intro nunciam.
Dorus: oiei.

(For further examples see class I (b) below)

Bordering on those of force are the exits in which the characters yield to commands to withdraw just before force is applied. In the plays of Aristophanes characters are repulsed and sent away with abusive language in the following instances:

Ἀχαρνῆς, l. 828. Exit the Informer at the command of Dicaeopolis.

- l. 827 ff.: Δι:κλάων γε σύ,
εἰ μὴ 'τέρωσε συκοφαντήσεις τρέχων.

l. 1036: Exit Countryman at the command of Dicaeopolis.

- l. 1035 ff.: Δι:ἀλλ' ἀπὼν οἷμωξέ ποι.
Γε:οἷμοι κακοδαίμων τοῖν γεωργοῖν βοιδίῳν.

Ειρήνη, l. 1223: Exit the Crest-maker at the command of Trygaeus.

l. 1221 ff.: Τρ.ἀπόφερ' ἀπόφερ' ἐς κόρακας ἀπὸ τῆς οἰκίας,
τριχορρνείτον, οὐδέν ἐστον τὸ λόφω.
οὐκ ἂν πριαίμην οὐδ' ἂν ἰσχάδος μιᾷς.

l. 1239: Exit the Breastplate seller at the command of Trygaeus.

l. 1238: Θω:ἴθι δὴ 'ξένεγκε τ'αργύριον. Τρ:ἀλλ' ὦγαθε'
θλίρει τὸν ὄρρον. ἀπόφερ', οὐκ ὠνήσομαι.

l. 1294: Exit the son of Lamachus at the command of Trygaeus.

l. 1294: Τρ:ἄπερρε καὶ τοῖς λογχοφόροιςιν ἴαδ' ἰών.

Ὅρνιθες, l. 1259: Exit Iris at the command and insults of Peisthetairus.

l. 1258 ff.: Πι:οὐκ ἀποσοβήσεις; οὐ ταχέως; εὐραξπατάξ.
Ιρ:ῆ μὴν σεπαύσει τῆς ὕβρεως οὐμὸς πατήρ.

Πλοῦτος l. 609: Exit Poverty at the bidding of Chremylus.

l. 606 ff.: Χρ:ἐς τὸν κύφωv' ἀλλ' οὐ μέλλειν
χρῆν σ', ἀλλ' ἀνύειν.

A similar type of exit is found in New Comedy:

Asinaria, l. 941: Demaenetus goes home for a scolding at the bidding of his wife.

l. 937 ff.: Dem: Male cubandum est: iudicatum me uxor abducit domum.

Andria, l. 337: Byrria is curtly dismissed by Charinus.

l. 337: Char: fugin hinc? Byrria: ego vero ac lubens.

A somewhat different source of humor is found in the *Mostellaria*, l. 469, where the slaves are bidden to get away from the haunted house by Theopropides, who, in fright, in l. 528, himself flees from the house at the command of Tranio. The humor here depends on the audience's knowledge of the deception as well as on the horseplay.

l. 467 ff.: Tr.: Et heus, iube illos illinc ambo abscedere.

Th.: Abscedite. Tr.: Aedes ne attigatis. tangite vos quoque terram.

l. 527 ff.: Tr.: tu, ut occepisti, tantum quantum puis fuge, atque Herculem invoca. Th.: Hercules, ted invoco.

Similar humor occurs in the *Θεσμοφορίζονσαι*, l. 1225, where the Scythian rushes in pursuit of Euripides and Mnesilochus, misdirected by the chorus.

l. 1225: Χο:ὄρθην ἄνω δέωκε. ποῖ θεῖς; οὐ πάλιν
τηδὲ διώξει; τὸ ὕμπαλιν τρέχεις σύγε.
Το:κακόδαιμον, ἀλλὰ τρέξι.

Mockery plays a large part in those exits in which a character voluntarily withdraws in order to escape further taunts. The majority of such exits occur in the plays of Aristophanes:

Ἀχαρνῆς, l. 479: Euripides has his slave shut his door on the insulting Dicaeopolis.

l. 479: Ἐν' ἀνὴρ ὑβρίζει· κλῆε πηκτὰ δωμάτων.

Εἰρήνη, l. 1246: Exit the Trumpet-maker to escape from the mockery of Trygaeus.

l. 1245: Σα: οἱ μοι καταγελᾷς.

l. 1264: Exeunt the Helmet-maker and Spear-sharpener to escape from the taunts of Trygaeus.

l. 1264: Δο: ὑβρίζομεθα, χωρῶμεν ὧ τᾶν ἐκποδῶν.

Ὀρνίθες, l. 1409: Exit Kinesias when ridiculed to get away from more mockery.

l. 1407 ff.: Κι: καταγελᾷς μου, δῆλος εἶ.

Πλοῦτος, l. 952: Exit the Informer to get away from the tormenting of Cario and Goodman.

l. 944 ff.: Συ: ἄπειμι γιγνώσκω γὰρ ἥττων ὦν πολὺ ὑμῶν.

Σφήκες, l. 1412: Exeunt Breadseller and witness to escape further mockery from Philocleon.

l. 1406 ff.: Αρ: καὶ καταγελᾷς μου; προσκαλοῦμαί σοι ὅστις εἶ
πρὸς τοὺς ἀγορανόμους βλάβης τῶν φορτίων,
κλητῆρ' ἔχουσα Χαιρεφῶντα τουτονί.

l. 1441: Exit Complainant to avoid further insults from Philocleon.

l. 1441: Κα: ὑβρίζ' ἕως ἂν τὴν δίκην ἄρχων καλῇ.

In New Comedy we find the following parallel example:

Περικειρομένη, l. 235: Abrotonon, insulted, withdraws.

l. 234: Πολ: ποῖ στρέφει;
λαϊκάστρι'; ἡσχύνθης; μέλει τούτων τί σοι;

Two other exits have humor largely in incidental by-play indicated in the text:

Casina, l. 759: Lysidamus and Olympio reluctantly go indoors to see how the wedding preparations are coming along, being fearful of the raging Casina. Each desires the other to go first.

l. 755 ff.: Lys: i tu modo, perspicito prius quid intus agatur.

Ol: Tam mihi mea vita
quam tua tibi carast.

verum i modo. Lys: Si tu iubes, em ibitur tecum.

Mostellaria, l. 858: Theopropides and Tranio dodge around the dog when they go in to inspect Simo's house.

l. 849 ff.: Tr. Est! abi, canis. est! abin diirecta? abin hinc in malam crucem?

at etiam restas? est! abi istinc. . . .

Th: Tranio, age, canem istam a foribus aliquis abducatur face,

etsi non metuenda est. Tr: Quin tu illam aspice ut placide accubat;

Th: sequere hac me igitur. Tr: Equidem haud usquam a pedibus apscedam tuis.

Undoubtedly many other exits were executed in a humorous fashion, but since no direct evidence of this occurs in the text itself, they can not be specifically classified as exits with the special purpose of providing humor.

c. *The Delayed Exit*

An effective device in motivation is that of the delayed exit, which varies the usual arrangement, i.e. the statement of motive followed immediately by the exit, and which permits the introduction of short scenes that would not in themselves provide adequate motivation of exit at their close. In the case of such exits the motive proper is given in the text and the character is proceeding to go his way, when he is delayed by some one or some business, after which he withdraws for the purpose for which he started before he was stopped. The delay does not affect the adequacy of the motivation of the exit, as the action intervening between the motive and the exit is parenthetical in so far as the action involving the exit is concerned. Exits that are somewhat delayed by reiteration and elaboration of the motive and by allied action do not fall into the category of "delayed exits." The delay must be caused by action extraneous to the motive. The examples of this device used in Greek and Latin comedy are the following:

Ἑκκλησιάζουσαι, l. 477: Exit Chremes on his way home from the assembly, after reporting events to Blepyrus, starting at line 376.

l. 376: Βλ: ἀτὰρ πόθεν ἦκεις ἐτέον; Χρ: ἐξ ἐκκλησιάς.

l. 477: Χρ: ἀλλ, εἴμυσὸν δ' ὑγαίνει. Βλ: καὶ σύ γ' ὦ Χρέμης.

Ὅρνιθες, l. 675: Exeunt Peisthetairus and Euelpides into the Hoo-poe's nest to be entertained, after being delayed by the summoning of the nightingale for the entertainment of the chorus, when they had started in at l. 656.

l. 656: Πι: οὐτῷ μὲν εἰσίσωμεν.

l. 658: Χο: οὗτος σε καλῶ. . . ἀηδόνα Μούσαις
κατάλειψ' ἡμῖν δεῦρ' ἐκβιβάσας. . .

l. 675: Επ: ἴωμεν.

Ἐπιτρέποντες, l. 154: Exit Smicrines to town after being delayed by the arbitration between Syriacus and Davus, from l. 5

l. 7: Συ:Βέλιτιστε, μικρὸν ἂν σχολάσαις ἡμῖν χρόνον;

l. 153: Συ:ἀλλ' εὐτύχει,βέλιτιστε.

Cistellaria, l. 116: Exit Selenium to her home at the summons of her mother, referred to in l. 105, after telling her troubles to her friends, with whom she enters at l. 1, beginning her confidence at l. 59: Sel: med excrucio meo Gymnasium. male mihi est, male maceror.

l. 105: Sel: nam ad matrem accersita sum.

l. 116: Gymn: vale atque salve. Sel: Si Possim, velim.

l. 625: Exit Lampadio to follow the old woman at the command of his mistress, l. 594, after his delay with Melaenis:

l. 594 ff.: Lamp: ego ad anum recurro rursum. Phan: Lampadio, obsecro, cura.

Persa, l. 250: Exeunt Paegnium and Sophoclidisca into the houses of Dordalus and Toxilus respectively to deliver messages at the commands of their respective master and mistress, l. 195 and 175, after bantering each other and trying to find out each other's business, which they finally reveal to each other in l. 247 ff.

l. 175 ff.: Soph: potin ut taceas? potin ne moneas?
memini et scio et calleo et commemini.

l. 195 ff.: Tox: Sed has tabellas, Paegnium,
ipsi Lemniseleni fac des at quae iussi nuntiatio.

l. 247 ff.: Soph: Toxilo has fero tabellas tuo ero. Paeg: Abi
eccillum domi.
at ego hanc ad Lemniselenem tuam eram opsignatam
abietem.

Poenulus, l. 916: Exit Syncerastus, taking the sacrificial vessels home at the implied command of his master, l. 847, after being stopped and quizzed by Milphio.

l. 847 ff.:Syn: Nunc domum haec ab aede Veneris refero vasa,
ubi hostiis
erus nequivit propitiare Venerem suo festo die.

l. 916: Syn: Taceo; atque abeo.

Pseudolus, l. 380: Exit Ballio to buy fish, l. 169, after being delayed by an argument with the lover.

l. 169: Ball: ego eo in macellum, ut piscium quidquid ibist pretio praestinem.

Trinummus, l. 198: Exit Callicles to buy a garland, delayed from l. 38 by communicating his secret affairs to Megaronides.

l. 38: Ca: Larem corona nostrum decorari volo.

Andria, l. 300: Pamphilus continues homeward at the command of his father, l. 255, after discussing the situation with his associates.

l. 254 ff.: Pam: "uxor tibi ducendast, Pamphile, hodie" inquit:
"para abi domum."

l. 299 ff.: Pam: propera. atque audin?
verbum unum cave nuptiis, ne ad morbum hoc etiam.

Eunuchus, l. 506: Exeunt Thais, Thraso, and Gnatho to Thraso's house to feast, l. 459, and are delayed by the presentation of Phaedria's gifts to Thais by Parmeno.

l. 459 ff.: Gnatho: eamus ergo ad cenam.

l. 466 ff.: Par: quaeso hercle ut liceat, pace quod fiat tua,
dare huic quae volumus, convenire et conloqui.

l. 506: Thraso: eamus.

Hecyra, l. 197: Exit Parmeno to the harbor to inquire after Pamphilus, after being delayed from l. 76 by the gossip of Philotis and Syra.

l. 76 ff.: Par: Senex si quaeret me, modo isse dicito
ad portum percontatum adventum Pamphili. . .
sed videon ego Philotium? . . . et tu edepol, Syra. . .

l. 197: Philo: vale. Par: et tu bene vale, Philotium.

Phormio, l. 152: Exit Davus homeward after delivering a purse to Geta, l. 52, delayed by the confiding Geta.

l. 52 ff.: Davos: accipe, em:
lectumst; conveniet numerus quantum debui. . . sed
quid tu es tristis?

l. 151 ff.: Davos: num quid, Geta, aliud me vis? Geta: ut bene
sit tibi.

l. 533: Exit Dorio to get away from Phaedria, l. 485, delayed by Phaedria's persistent pleading.

l. 485: Phae: Dorio, audi obsecro. Dorio: non audio.

l. 533: Dorio: vale.

d. Exit with Delayed Expression of Motive

In contrast to the exits of the previous section, whose motives appeared well in advance of the exits themselves, are those exits whose motives are made clear subsequently. Such exits are rare and on the whole rather ineffective. One exit forms a striking exception to this derogatory estimate, i.e. that in the *Andria*, l. 715, which adds interest by its very uncertainty. Davus goes indoors, asking the mystified Mysis to wait for him without answering her question "quapropter?" He returns at l. 722 with the baby with which he intends to beguile Chremes, thus making clear in a vivid way the motive for his exit.

l. 715 ff.: Davos: tu, Mysis, dum exeo, parumper opperire hic.

Mysis: quapropter?

l. 722: Mysis: Quo portas puerum?

The other examples of this device are the following:

Ἐπιτρέποντες, l. 154: Exit Smicrines to the city to continue his investigation regarding his son-in-law's behavior, as seen in the comment of Onesimus in l. 360 ff.

l. 154: Συρ. (to Smicrines as he departs): ἀλλ' εὐτύχει, βέλτιστε.

l. 360 ff.: Ον: τίς ἐσθ' ὁ προσιών; Σμ(ι)κρίνης ἀναστρέφει

ἐξ ἄστεως πάλιν, ταρακτικῶς ἔχων

αἰθις, πέπ(υσ)ται τὰς ἀλ(ηθείας ἴσ)ως

παρά τινος οὔτος.

Casina, l. 530: Exit Lysidamus to the forum on business elucidated in l. 563 ff.

l. 526 ff.: Lys: cura, ego ad forum modo ibo; iam hic ero.

l. 563 ff.: Lys: contrivi diem,

dum asto advocatus cuidam cognato meo.

Menaechmi, l. 217: Exeunt Menaechmus I and Peniculus to the forum on business made known in l. 571 ff.

l. 213: Men: Nos prodimus ad forum.

l. 588 ff.: Men: sicut me hodie nimis sollicitum cliens quidam habuit. . .

apud aediles pro eius factis plurimisque pessumisque dixi causam. . .

e. Exits that Prepare for the Entrance of the Chorus or of other Actors

Owing to the absence of handbills, it was customary in the classical drama to announce the approach of the chorus or actors. An announcement of this kind comes naturally from the lips of a person withdrawing to avoid meeting such approaching persons or person. Such an exit, therefore, does the double duty of accounting for the withdrawal of one person and of announcing the approach of another or others. Two examples of the announcing of the coming of the chorus through an exit occur in Greek comedy, one in Old and one in New:

Ἀχαρνῆς, l. 203: Exit Amphytheus to escape from the chorus of Acharnians, who appear in l. 204.

l. 203: Αμ: ἐγὼ δὲ φευγούμαι γε τοὺς Ἀχαρνέας.

Ἐπιτρέποντες, l. 35: Exeunt Chaerestratus and Simmias indoors to escape the chorus of intoxicated youths who appear in l. 36.

l. 33 ff: (ἰω)μεν, ὥς καὶ μεираκυλλίων ὄχλος

(εἰς τὸν τόπον τις ἔρχεθ' ὑποβεβρεγμέν(ων)

(οἷς) μὴ ἰνοχλεῖν εὐκαιρον εἶναι μ(οι δοκεῖ).

The cases of the announcing of approaching actors by others who are withdrawing are the following:

Θεσμοφοριάζουσαι, l. 927: Exit Euripides to escape the policeman who appears in l. 929. a

l. 923: Γυ:προσέρχεται γὰρ ὁ πρῦτανις χῶ τοξότης.

l. 1209: Exeunt Euripides and Mnesilochus to escape from the Scythian who appears in l. 1210.

l. 1208: Ευ:λέλυσσο.σὸν ἔργον,φεῦγε πρὶν τὸν τοξότην
ἦκοντα καταλαβεῖν. Μν:ἐγὼ δὴ τοῦτο δρῶ.

Λυσιστράτη, l. 1241: Exeunt the Athenian strollers to get out of the way of the revellers coming out. The revellers appear in ll 1242.

l. 1240 ff: Αθ(α):οὐκ ἐρρήσετ' ὧ μαστιγίαι;
Αθ(β):νὴ τὸν Δε' ὡς ἦδη γε χωροῦσ' ἔνδοθεν.

Σφήκες, l. 1325: Exit Xanthias to avoid meeting the drunken Philocleon, who appears in l. 1326.

l. 1324: Ξα:ὁδὶ δὲ καὶ δὴ σφαλλόμενος προσέρχεται.
ἀλλ' ἐκποδὼν ἄπειμι πρὶν πληφὰς λαβεῖν.

Επιτρέποντες, l. 365: Exit Onesimus into the house of Chaerestratus to avoid meeting Smicrines, who appears in l. 366.

l. 360 ff: Ον: τίς ἐσθ' ὁ προσιών; Σμ(ι)κρίνης. . .
ἐκ(ποδὼν δὲ β)ούλομαι
ποιεῖν ἐ(μαυτὸν οὐδ' εἰν αὐτὸν δοκ)εῖν.

Amphitruo, l. 550: Exit Jupiter to get away before the real Amphitryon arrives, who does arrive in l. 551.

l. 545 ff.: Jup: prius tua opinione hic adero: . . .

Curculio, l. 213: Exit Planesium indoors at the sound of the opening temple door to escape from Cappadox, who appears in l. 216.

l. 203 ff.: Plan: Bene vale, ocule mi, nam sonitum et crepitum claustrorum audio.

Mercator, l. 224: Exeunt Charinus and Acanthio to avoid meeting Demipho, who enters at l. 225.

l. 222 ff.: Char: Hac ibo potius. iam censes patrem
abiisse a portu? Acan: Quin ea ego hus praecurri gratia
ne te opprimeret imprudentem atque electaret.

Mostellaria, l. 83: Exit Grumio to the farm to avoid meeting Philolaches, who appears in l. 84.

l. 82: Gr: nunc rus abibo. nam eccum erilem filium
video, corruptum ex adolescente optumo.

Andria, l. 819: Exit Davus after Crito and Mysis to avoid meeting his master, who appears in l. 820.

l. 819: Davos: sequar hos: me nolo in tempore hoc videat senex.

A different form of preparation for the entrance of a character through the exit of another occurs in those cases where an actor withdraws to fetch another. In this way the audience expects the appearance of the character that is summoned. The following examples of this type of exit occur:

Θεσμοφοριάζονσαι, l. 69: Exit Servant indoors to summon his master Agathon at the command of Euripides, l. 64. Agathon appears in l. 101.

l. 64: Εὐ:σὺ δὲ
Ἀγάθωνά μοι δεῦρ' ἐκκάλεσον πάση τέχνη.

Λυσιστράτη, l. 1013: Exit the Spartan Envoy to fetch elders with plenipotentiary powers at the bidding of the Proboulos, l. 1009. The elders arrive in l. 1076.

l. 1009: Πρ:ἄλλ' ὡς τάχιστα φράζε περὶ διαλλαγῶν
αὐτοκράτορας πρέσβεις ἀποπέμπειν ἐνθαδί.

Ὅρνιθες, l. 84: Exit the Servant to summon the Hoopoe at the command of Euelpides, l. 83. The Hoopoe appears in l. 92.

l. 83: Εὐ:ὄμως ἐπέγειρον αὐτόν.

Πιλοῦτος, l. 229: Exit Cario to fetch the farmers at the command of Chremylus, l. 223. The farmers enter at l. 257.

l. 223: Χρ:τοὺς ξυγγεώργους κάλεσον, εὐρήσεις δ' ἴσως
ἐν τοῖς ἀγροῖς τάλαιπωρομένους.

Amphitruo, l. 969: Exit Sosias to fetch Blepharo at the command of Jupiter, l. 967. Blepharo enters between l. 1030 and 1037 where the text is mutilated. He departs again in l. 1037.

l. 967 ff.: Jup: Tu gubernatorem a navi huc evoca verbis meis
Blepharonem, qui re divina facta mecum prandeat.

Captivi, l. 950: Exeunt Overseers to fetch Tyndarus at the command of Hegio. Tyndarus enters at l. 998.

l. 950: Hegio: ite actutum, Tyndarum huc arcessite.

Curculio, l. 460: Exit Cappadox indoors to fetch the girl for Curculio at the command of Lyco, l. 457. Curculio and Planesium appear in l. 487.

l. 457 ff.: Lyco: Argentum accipias, cum illo mittas virginem.

Miles Gloriosus, l. 805: Exit Periplectomenus at the bidding of Palaestrio to fetch and coach Acrotelium and her maid, who appear at l. 874.

l. 790: Pa: ut ad te eam iam deducas domum
itaque eam huc ornatam adducas, ex matronarum modo,...
ergo adcura, sed propere opust.

l. 1129: Exit Pyrgopolynices indoors to ask Philocomasium to leave at the bidding of Palaestrio. Philocomasium appears in l. 1310.

l. 1125: Pa: quin potus per gratiam
bonam abeat aps. te. . . credo te facile impetrassere.
sed abi intro. noli stare. Py: tibi sum oboediens.

Persa, l. 165: Exit Saturio to fetch his daughter and dress up at the command of Toxilus, l. 147. They appear in costume in l. 329.

l. 147: Tox: abi domum;
praemostra docte, praecipe ostu filiae,
quid fabuletur. . . . cape
tunicam atque zonam. . . quasi sit peregrinus.

Pseudolus, l. 758: Exeunt Calidorus and Charinus to fetch Simmia at the command of Pseudolus, l. 756. Simmia appears in l. 905.

l. 756: Ps: hominem cum ornamentis omnibus
exornatum adducite ad me iam ad torpezitam Aeschinum.

Rudens, l. 660: Exeunt Slaves into the temple to drag out Labrax at the command of Daemones. Labrax appears in l. 706.

l. 660: Da: proripite hominem pedibus huc itidem quasi occisam suem.

l. 779: Exit Trachalio to fetch his master Plesidippus at the command of Daemones, l. 775. Plesidippus appears at l. 839.

l. 775: Da: quaere erum atque adduce.

Eunuchus, l. 189: Exit Parmeno to fetch the eunuch and slave girl at the command of Phaedria. They appear at l. 470.

l. 189: Phae: tu, Parmeno, huc fac illi adducantur.

Hecyra, l. 720: Exit Page to summon Bacchis at the command of Laches, l. 719. Bacchis appears at l. 727.

l. 719 ff.: Laches: eho, puere, curre ad Bacchidem hanc
vicinam nostram: huc evoca verbis meis.

l. 726: Exit Phidippus to fetch a nurse at the command of Laches. He returns with the nurse in l. 767.

l. 726: Laches: immo vero abi, aliquam puero nutricem para.

l. 815, Exit Parmeno to fetch Pamphilus at the command of Bacchis, l. 808. Pamphilus appears with Parmeno in l. 841.

l. 808 ff.: Bacchis: Parmeno, opportune te offers: propere curre ad Pamphilum.

Par: quid eo? Bacchis: dic me orare ut veniat.

Par: ad te?

Bacchis: immo ad Philumenam.

Phormio, l. 309, 445: Exit Phaedria ostensibly to fetch Antipho at the command of Demipho, l. 309, and exit Geta to see if Antipho has returned yet at the command of Demipho, l. 445. Antipho appears l. 465.

l. 309: Dem: abi, Phaedria, eum require atque huc adduc.

l. 445: Dem: abi, vise redieritne iam an nondum domum.

Obviously many exits prepare incidentally for the return of the withdrawing actor through the natural development of the plot. The preparation is thus but a part of the main function of those exits which are vitally connected with the advancement of the action. The following exits are typical examples:

Ἀχαρνῆς, l. 133: Exit Amphitheos to Sparta to make a private truce at the command of Dicaeopolis, l. 130. He returns in l. 175.

l. 130: Δι:έμοι σὺ ταῦτασὶ λαβὼν ὀκτὼ δραχμὰς
σπονδὰς ποιῆσαι πρὸς Λακεδαιμονίους μόνῳ
καὶ τοῖσι παιδίοισι καὶ τῇ πλάτιδι
ὑμεῖς δὲ πρεσβεύεσθε καὶ κεχήνετε.

Περικειρομένη, l. 109: Exit Davus to observe the situation within to report to Moschion at his command, l. 105. He reappears in l. 115.

l. 105: Μο:εἰσὼν δέ μοι σύ, Δᾶε, τῶν ὅλων κατάσκοπος
πραγμάτων γενοῦ: . . .

Amphitruo, l. 1008, Exit Mercury indoors to prepare for mocking Amphitryon from the roof. He appears on the roof in l. 1021.

l. 1007 ff.: Mer: ibo intro, ornatum capiam qui potis decet;
dein susum ascendam in tectum, ut illum hinc prohibeam.

Miles Gloriosus, l. 1196: Exit Pleusicles indoors to dress up as a seaman at the command of Palaestrio. He reappears as a shipmaster in l. 1283.

l. 1177: Pa: facito uti venias ornatu huc ad nos nauclerico.

Eunuchus, l. 390: Exit Parmeno to dress up Chaerea at his command. Chaerea, disguised as the eunuch, reappears in l. 472.

l. 377 ff.: Chae: age eamus intro nunciam: orna me, abduc, duc, quantum potest.

The exit that prepares for the succeeding entrance is an important factor in the determination of act division, according to certain authorities, as will be seen from the following section.

f. Exits that Mark Act-division

Foster¹ puts forward the theory that the plays of Plautus and Terence were regularly divided, though not according to the strict law of five acts. He gives three criteria for determining a division independent of the choral song,² i.e.: (1) express statements by the actors that they are about to leave the stage; (2) vacant stage; (3) no clue given as to the identity of the oncoming actor. It is clear that exits play an important part in these criteria—exits that express the intentions of the retiring actor or actors and that, contrary to the exits in the preceding section, do not prepare for the succeeding entrance. Typical of such exits are the following:

Amphitruo, l. 860: Exit Alcmena indoors after her husband and Sosia have departed, with the reflection:

l. 859 ff.: quidquid est, iam ex Naucratis cognato id cognoscam meo.
Jupiter enters without announcement in l. 861.

Aulularia, l. 119: Exit Euclio to the distribution of the dole, after sending Staphyla within. His last words are:

l. 118 ff.: nunc quo profectus sum ibo; postides domum
me rursum quantum potero tantum recipiam.

Eunomia and Megadorus enter unannounced in l. 120.

Heautontimorumenos, l. 409: Exeunt all into Chremes' house to revel.

l. 409: Syrus: ite intro; nam vos iam dudum exspectat senex.
Chremes enters unannounced in l. 410 when the next day is breaking:

l. 410: Chr: Luciscit hoc iam. . .

Foster³ admits, as an exception to the rule that such exits mark a division in the play, that, "if the stage appears to us to be vacant as we read, but no division is demanded by the development of the plot, we must assume that this occasion of vacant stage was almost non-existent in time because the oncoming actor closely followed the out-going one." In spite of this admission, Conrad⁴ severely criticizes Foster's criteria of division as follows: "In determining the ends of acts by noting the ab-

¹"The Divisions in the Plays of Plautus", *State Univ. of Iowa Studies*, (1914), p. 3.

²*Op. cit.*, p. 5.

³*Op. cit.*, p. 7.

⁴*Class. Philo.*, (1914) 466.

sence of these announcements (i.e. the announcements of the withdrawing actors indicating the oncoming ones) Foster attaches an added importance to them which is quite unsupported by evidence of critical value. . . . Some cases are passed unnoticed and seem not to involve the division of plays in his scheme," e.g. *Aulularia*, l. 397:

l. 397 ff.: Exit Euclio into his house to protect his gold from the cooks,

l. 397: Eu: sed cesso prius quam prorsus perii currere?

and Anthrax enters unannounced from the house of Megaronides. He hears the sound of confusion and retires within the house from which he came out. This is clearly one of the exceptions mentioned by Foster.

Conrad himself favors the idea of no regular division, but of continuous action.¹ He writes: "In our study of scene-complexes we have revealed evidence of an apparent effort to preserve continuity of action; the recurrence of this technique even where vacant stages are inevitable, has led us to doubt if those vacant stages indicate anything but momentary unessential pauses. Once such vacant stages lose their significance, it becomes at least an open question whether other vacant stages, in places where the technique of continuous action is not employed, are really significant of essential pauses in the action."

In commenting on Conrad's point of view and attitude toward Foster's work, Flickinger tends to support Foster,² as follows: "I fully recognize that such criteria are not infallible and that they are largely subjective in their application; but I have already intimated that, until our fund of information concerning these matters is far more extensive than it is to-day, we must continue to use them, subject to such correction as the investigations of Conrad and others may enable us to employ. . . I am of the opinion that many Roman comedies were presented continuously or comparatively so, and that in most or all of them the pauses were fewer than in the corresponding Greek plays. But I am also convinced that essential pauses in the performance were not infrequent."

An examination of the traditional act-divisions in the plays of Plautus and Terence shows that as a usual thing a pause is indicated by an exit that leaves the stage empty with no indication as to the identity of the on-coming actors. Where the stage is not empty at a traditional division, the on-coming actor is usually not announced. When the on-coming actor is announced by the actor who has remained on the stage, such announcement follows a soliloquy that traditionally opens the new act. The following table indicates the usage in the plays of Plautus and Terence—E.S. signifies an empty stage, N.A. signifies that the stage is not empty but that the oncoming actor is not announced, and A.A.

¹ *The Technique of Continuous Action in Roman Comedy*, p. 83.

² *Class. Weekly*, X (1916-17) 147-151 ff.

signifies that the actor remaining on the stage announces the approach of the on-coming actor in a soliloquy:

Plautus

	I.	II.	III.	IV.
<i>Amphitruo</i> :	E. S.	E. S.	E. S.	N. A.
<i>Asinaria</i> :	E. S.	E. S.	E. S.	E. S.
<i>Aulularia</i> :	E. S.	E. S.	E. S.	N. A.
<i>Bacchides</i> :	E. S.	E. S.	E. S.	N. A.
<i>Captivi</i> :	E. S.	E. S.	E. S.	E. S.
<i>Casina</i> :	E. S.	E. S.	E. S.	E. S.
<i>Cistellaria</i> :	E. S.	E. S.	E. S.	E. S.
<i>Curculio</i> :	E. S.	E. S.	E. S.	E. S.
<i>Epidicus</i> :	E. S.	E. S.	N. A.	E. S.
<i>Menaechmi</i> :	E. S.	E. S.	E. S.	E. S.
<i>Mercator</i> :	E. S.	E. S.	E. S.	E. S.
<i>Miles-Gloriosus</i> :	E. S.	E. S.	E. S.	E. S.
<i>Mostellaria</i> :	N. A.	N. A.	E. S.	N. A.
<i>Persa</i> :	E. S.	E. S.	A. A.	A. A.
<i>Poenulus</i> :	E. S.	E. S.	E. S.	E. S.
<i>Pseudolus</i> :	E. S.	E. S.	E. S.	E. S.
<i>Rudens</i> :	E. S.	E. S.	E. S.	E. S.
<i>Stichus</i> :	A. A.	E. S.	E. S.	E. S.
<i>Trinummus</i> :	E. S.	E. S.	E. S.	E. S.
<i>Truculentus</i> :	A. A.	E. S.	E. S.	A. A.

Terence

	I.	II.	III.	IV.
<i>Adelphoe</i> :	E. S.	E. S.	E. S.	E. S.
<i>Andria</i> :	E. S.	N. A.	N. A.	E. S.
<i>Eunuchus</i> :	E. S.	E. S.	E. S.	E. S.
<i>Heautontimorumenos</i> :	N. A.	E. S.	N. A.	E. S.
<i>Hecyra</i> :	E. S.	E. S.	E. S.	N. A.
<i>Phormio</i> :	N. A.	A. A.	E. S.	N. A.

It would appear that the grammarians who arranged the traditional act divisions in the plays of Plautus and Terence based such divisions in general on a pause due to an empty stage with no indication as to the identity of the on-coming actor or actors. The few exceptions to this rule led Foster to rearrange the divisions so that they always coincide with such a pause. However, as stated above, he admits and Conrad strongly emphasizes the fact that empty-stages occur where no act division is wanted. We must conclude therefore that the evidence of the exits themselves is indecisive and requires a subjective determination of the length and significance of the pause involved. For example, an empty stage and no indication of the identity of the on-coming actor in the *Amphitruo*, l. 550, seems to mark a division of the play. Jupiter

departs with Mercury after he has sent Alcmena within doors, bidding the day to supplant the night:

l. 550: sed dies e nocte accedat. ibo et Mercuriam sequar.

Amphitryon arrives in l. 551, unannounced, and with his arrival begins the second set of difficulties, due to the "twin" Amphitryons, even as the first set arose from the "twin" Sosia's. On the other hand, no act-division seems to be indicated in the *Mercator*, l. 956, where Eutychus takes Charinus in to see his beloved, leaving the stage empty and not preparing for the entrance of Demipho and Lysimachus in l. 957. No pause in the action is wanted, however, but rather a continued clearing up of misunderstandings. The young men possess the information that will bring about the reconciliation that the old men desire. As the young men withdraw, Charinus agrees to bring about this reconciliation:

955 ff.: Char: Quin tu ergo i modo.

tam propitiam reddam, quam quom propitiast Juno Jovi.

The old men enter discussing this reconciliation:

l. 967 ff.: Dem: Quasi tu numquam quicquam adsimile huius facti feceris.

Lys: Edepol numquam; . . .

nam mea uxor propter illam tota in fermento iacet.

Dem: At ego expurgationem habebo, ut ne suscenseat.

In each case whether or not division is indicated must be decided upon the subjective opinion of critics, even as Flickinger stated above. This circumstance produces a controversial problem that this thesis can not help to solve except by making all exits with their motives more available for study. The question of the marking of divisions by monologues,¹ entre' actes², etc., is extraneous to the present study.

g. *Miscellaneous Points of Technique*

A few points in the technique of the motivation of exits do not fall under any of the above headings. For example, there are formulae of departure. It is usual for an actor to tell where he is going and why, putting into words the motive that is implied in the action or the rôle—he will say he is going in to fetch money, etc.:

Persa, l. 673: Dor: abeo atque argentum affero.

In exits of class II (d), *voluntary exits to withdraw to a logical place when the present business is completed*, an actor commonly expresses his intention to leave the stage by bidding his associates farewell with the usual expression of leave-taking, e.g.:

¹ Leo, "Der Monolog in Drama", *Kön, Gesellsch, d. Wissensch, Göttingen Abkandt. philo-hist. Klasse* (Berlin, 1908), 5.

² Freté, "Essai sur la Structure Dramatique Des comedies de Plaute", *Revue des Études Latines*, VII (1929), 282 ff.

Ἑκκλησιάζουσαι, l. 477: Χρ: ἄλλ' εἴμι. σὺ δ' ὑγίαινε.

Ἐπιτρέποντες, l. 154: Συ: ἄλλ' εὐτύχει, βέλτιστε.

Cistellaria, l. 116: Gymn: vale atque salve.

Aulularia, l. 263: Mega: numquid me vis? cf. Ἐπιτρέποντες, l.

150: Συ: πάντ' ἔχεις;

Two or more motives may be involved in one exit, such as obedience to command, escape, and the informing of an absent person:

Phormio, l. 712: Geta: pater exit: abi, dic esse argentum Phaedriae.

Prologue exits are extraneous to the play and are not included in the classification. The speaker usually bids the audience farewell when he has said all he has to say, the end of his information acting as the motivation of his exit:

Trinummus, l. 22: tantum est. valete, adeste cum silentio.

Or he may leave the stage at the approach of the actors, ostensibly to avoid meeting them and not to delay the play:

Aulularia, l. 38: sed hic senex iam clamat intus ut solet.

anum foras extrudit, ne sit conscia.

credo aurum inspicere volt, ne subreptum sit.

In the *Curculio*, l. 484, the same motive of avoiding the actors is used for the exit of the manager after his speech that forms an interesting interlude extraneous to the plot:

sed interim fores crepuere;

linguae moderandum est mihi.

The final exits of the plays are often motivated by a general withdrawal to a feast and merry-making, especially in Old Comedy, e.g.:

Ἀχαρνῆς, l. 231 ff.:

Δι: ἔπεσθέ νυν αἴδοντες ὦ τήνελλα καλλίνικος.

Χο: ἄλλ' ἐψόμεσθα σὴν χάριν

τήνελλα καλλίνικος αἴ-

δοντες σέ καὶ τὸν ἄσκον.

The use of a curtain in the Roman theater made the motivation of the final exit unnecessary.¹ A formal farewell to the audience by the troupe of players is common in Plautus, e.g.:

Captivi, l. 1036 ff.: Caterva:

Spectatores, ad pudicos mores facta haec fabula est,

neque in hac subigitationes sunt neque ulla amatio

neque pueri suppositio nec argenti circumductio,

neque ubi amans adulescens scortum liberet clam suum patrem.

huius modi paucas pietae reperiunt comoedias,

et si placuimus neque odio fuimus, signum hoc mittite:

qui pudicitiae esse voltis praemium, plausum date.

Terence employs a "cantor" to deliver the final farewell, e.g.:

Heautontimorumenos, l. 1067: Cantor: vos valete et plaudite.

¹ J. E. Sandys, *A Companion to Latin Studies* (Cambridge, 1921) p. 520.

CHAPTER II

THE CLOSE RELATIONSHIP BETWEEN OLD AND NEW COMEDY RATHER THAN BETWEEN TRAGEDY AND NEW COMEDY

I. REVIEW OF PREVIOUS WORK IN THE FIELD

Previous work in the field of motivation has neglected Old Comedy and connected New Comedy rather with Euripidean tragedy. Harms¹ supports this view, finding that the motivation of entrances in New Comedy is often based on mental considerations as is the case in tragedy and not in Old Comedy. However, Prescott² takes exception to this conclusion, pointing out that New Comedy and tragedy are more emotional than Old Comedy and from this fact their resemblance arises, but that common emotionalism does not mean interdependence in technique, and verbal agreements are sure to occur when the materials of ordinary speech are used under the same conditions. He again asserts:³ "The broader aspects of motivation in tragedy and comedy must be considered before one may estimate the significance of apparent resemblances between Euripides and the New Comedy."

Furthermore, Prescott endeavors to discount the amount of influence which tragedy is thought to have exerted upon New Comedy in general,⁴ finding in Epicharmus and Crates evidences of traits likewise found in New Comedy and previously attributed to the direct influence of tragedy upon New Comedy.⁵ He suggests that a study of Old Comedy would show a closer connection with New Comedy than is generally assumed.

Similarly, in dealing with the theory of Euripidean influence on the monologue of Roman comedy as a sign of act-division, a theory presented by Leo,⁶ Conrad makes the assertion:⁷ "The connection between Euripides and the New Comedy is here especially weak, in that the relatively few Euripidean monologues anticipate in content few of the many types of monologue in Roman comedy." Conrad further calls attention to

¹ *Op. cit.*, p. 64.

² *Class. Philo.* XIV (1919), 131 ff.

³ *Class. Philo.* XI (1916), 144 n. 1.

⁴ cf. F. Leo, *Plautinische Forschungen*, (2nd. ed., Berlin, 1912) Ch. III.; Leo, *Gesh. d. rom. Lit.* I (1913) p. 100 ff.

W. L. Collins, *Plautus and Terence*, Edinburgh and London (1880).

⁵ *Class. Philo.* XII (1917), 405 ff.

⁶ *Pl. Cant.* p. 113 ff.; *Monolog* 28, 30, 46 ff., 59 n. 2.

⁷ *Op. cit.*, p. 16 ff.

Leo's statement¹ that the monologue in New Comedy may be traced to the address to the chorus of Aristophanic comedy. Furthermore, Leo comments on the similarity of the closing scenes of the plays that end with a feast or dinner in both Old and New Comedy.² Examples of striking similarities in puns, verbal usages, coined words and names, and motifs in Old and New Comedy are also cited by him.³ So far as the element of broad farce is concerned, Blancke⁴ remarks that "Plautus' kinship with Aristophanes is much closer than has usually been realized." Graeber⁵ calls attention to the difference between comedy and tragedy pointed out in a fragment of Antiphanes,⁶ i.e. the use of known plots and characters in tragedy and the need for invention in comedy. Fraenkel⁷ notes as another difference between New Comedy and tragedy the locale of the plays—Athens generally for comedy, various places for tragedy, e.g. Argos in the *Ἀγαμέμνων*, Delphi in the *Ἴων*, Thebes in the *Ἀντιγόνη*, the Caucasus mountains in the *Προμηθεύς*. Todd⁸ shows that Aristophanes used the same devices to represent the passage of time as are used in New Comedy.

Kolar⁹ sums up convincingly the evidence that supports the view that New Comedy was a continuous development from Old Comedy through Middle Comedy and merely an adopted child of tragedy. The evidence consists of similar titles in Old and New Comedy, similar types of characters, similar proper names, the use of allegory, rather obscene atmosphere, metrical gayety, festive endings, the use of disputes and arbitration, direct address to the audience, the use of foreign speech, and inconsistent characterizations. Kolar concludes:¹⁰ "Daraus geht hervor, dass die *Néa* trotz allem Einfluss, den auf sie die Tragödie ausübte, den organischen Zusammenhang mit der *Ἀρχαία* niemals verloren hat und dass sie als ihre natürliche Fortsetzung erscheint." Norwood similarly treats of Old, Middle, and New Comedy as one continuous development. He writes:¹¹ "Whereas, then, Old Comedy in its magnificent aspects died

¹ *Geschichte der römischcen Literatur, Erster Band, Die archaische Literatur* (Berlin, 1913) p. 107.

² *Gesch. der Röm. Lit.* I p. 107.

³ *Plautinische Forschungen* p. 137 ff.

⁴ *Op. Cit.* p. 32.

⁵ *De Poetarum Atticorum arte Scoenica Quaestiones Quinque* (Diss. Göttingen, 1911), p. 19 ff.

⁶ Kock, II 90, Athenaeus VI 222 ff.

⁷ *De Media et Nova Comoedia Quaestiones Selectae*, (Diss. Göttingen, 1912) p. 96 ff.

⁸ "Quo modo Aristophanes Rem Temporalem in Fabulis Suis Tractaverit," *Harv. Stud. Class Philo.*, XXVI (1915), 1 ff.

⁹ "Der Zusammenhang der neuen Komödie mit der alten", *Philologische Wochenschrift*, XLI (1921), 688 ff.

¹⁰ *Op. cit.*, p. 696.

¹¹ "Greek Comedy" (London, 1931), p. 30.

at the end of the fifth century, there was a period of mere transition for that social comedy which had formed a minor element therein."

To return to motivation, inasmuch as New Comedy has been shown to be closely connected with Old Comedy rather than with tragedy in other respects, one would expect to find a similar connection in this phase of technique, contrary to the view expressed by Harms cited above. Flickinger,¹ in speaking of the development of motivation in the classical drama as a whole, points out that the most difficult and most forced motivation of entrances and exits was that of early tragedy, due to the paucity of means of ingress and egress and to the two-actor and later three-actor rule to take the rôle of another character. Rees² discounts the idea of a two- or three-actor rule, declaring it to be "a misconception based on the unwarranted application of an aesthetic principle that gradually took form and was later formulated by Aristotle."³ This challenge of the old accepted rule⁴ was answered by Kaffenberger,⁵ who reasserts the restriction to three actors. Flickinger,⁶ while conceding the difficulties presented by Rees, believes that even so there was clearly some restriction in the number of actors in Greek tragedy, though possibly the limit was four instead of three actors. It is his opinion that "extra performers, if they were in fact engaged, were not on a par with the other three nor employed freely throughout the play, but merely recited or sang a very few lines at those crises in the dramatic economy which were occasioned by the limitation in the number of regular actors." Flickinger asserts the occurrence of forced motivation of exits in Greek tragedy due to this limitation of actors. An illustration of such forced motivation is cited by him⁷ from the *Ἀνδρομάχη* of Euripides, l. 732 ff., where Menelaus, who was about to murder Andromache and her son to avenge his daughter Hermione, at the arrival of Peleus suddenly deserts his daughter, ostensibly to capture a hostile town, a very unconvincing pretext, but in reality to play the part of Orestes, who enters after a short interval at l. 881. Therefore, while it is evident that the strict rule of two or three actors must necessarily have been relaxed on occasion, the usual limitation of actors was sufficient to cause occasional forced motivation of exits in tragedy.

In comedy, however, the usual limitation to three actors was relaxed, with four actors as a recognized usage. In this respect, then, tragedy did

¹ *Op. cit.*, p. 171 ff.

² *The So-Called Rule of Three Actors in the Classical Greek Drama* (Dissertation, Chicago, 1908).

³ *Op. cit.*, p. 17.

⁴ cf. C. F. Hermann, *De distr. pers. in trag. Graec.* (Marburg, 1840).

⁵ *Das Drieschauspielergesetz in der griechischen Tragödie* (1911).

⁶ *Op. cit.*, p. 172 ff.

⁷ *Op. cit.*, p. 176.

not influence comedy. Flickinger remarks:¹ "comedy was more mobile and reacted more quickly to the actual conditions of everyday life; tragedy was more conventional, never could free itself entirely from the power of tradition, and could only slowly modify that tradition." This modern view, i.e. that the three-actor rule did not apply to comedy, was also accepted in the early nineteenth century² but the opposite view was presented by Beer in 1844³ and had a great vogue, though now generally discarded. Four actors appear in the following plays of Aristophanes: (1) the *Βάτραχοι*, l. 1412 ff., with Aeschylus, Euripides, Pluto, and Dionysus; (2) *Λυσιστράτη*, l. 78 ff., with Lysistrata, Calonice, Myrrhina, and Lampito; (3) the *Ἀχαρνῆς*, l. 94 ff., with Dicaeopolis, the Herald, the Ambassador, and Pseudartabas; (4) the *Ὀρνίθες*, l. 1615 ff., with Triballus, Heracles, Poseidon, and Pisthetairus. Both Rees⁴ and Kaffenberger⁵ agree that a fourth actor seems required for Greek New Comedy, although Graf⁶ still supports the three-actor rule for Menander. Rees remarks:⁷ "Comedy is naturally less conventional than tragedy and should not be subjected to the rigorous test of any law." In the Latin plays of Plautus and Terence, inasmuch as masks were not used, five and six actors were commonly employed.⁸ This increased number of actors did away with the necessity of unnatural withdrawals of actors to assume other rôles.⁹ Clearly the forced motivation due to technical difficulties that is found in tragedy is not paralleled in comedy.

Similarly in comedy the scenery came to represent one, two, or three houses, shrines, etc.,¹⁰ increasing the means of ingress and egress, and consequently increasing the number of reasons for leaving the stage.¹¹ Furthermore, no elaborate motivation was needed to explain the frequent coming and going of people from their own homes.¹² The natural motivation thus supplied is disregarded by Norwood¹³ who implies lack of adequate motivation in his statement that "comic characters revolve in a regular orbit

¹ *Op. cit.*, p. 171.

² Enger, *De Hist. in Arist. Thesm. numero*, (Oppeln, 1840) p. 7. K. O. Müller, *Gesch. griech. Litt.* II 4, p. 13.

³ *Ueber die Zahl der Schauspieler bei Aristophanes*. (Leipzig, 1844).

⁴ *Class. Philo.*, V (1910), 291 ff.

⁵ *Op. cit.*, p. 10.

⁶ *Scenische Untersuchungen zu Menander* (1914) p. 29.

⁷ *The So-called Rule of Three Actors*, p. 41.

⁸ Flickinger, *op. cit.*, p. 188.

⁹ Although Prescott finds evidence for accommodation of rôles to a limited number of actors in the "padded" scene ending of *Pseu.* 891-904. *Harv. Stud. Class. Philo.* XXI (1910), 44.

¹⁰ Flickinger, *op. cit.*, p. 57 and 231 ff.

¹¹ Paulus Graeber, *De Poetarum Atticorum Arte, scaenica Quaestiones Quinque*, (Diss. Göttingen, 1911), p. 48.

¹² Flickinger, *op. cit.*, p. 231 ff.

¹³ *The Art of Terence* (Oxford, 1923) p. 49.

between their homes and the pavement," which procedure, he says, forms the canonical method of removing actors in comedy. The motives that bring the actors to the "pavement" are outside the limits of this study, but, obviously, to retire to one's own home when there is nothing to keep one elsewhere is the most natural action, and naturalness is the essence of good motivation.

Since, therefore, motivation is simpler and more natural in comedy than in tragedy, it is logical to trace the motivation in New Comedy back to that in Old Comedy rather than to that in tragedy. It even seems probable that the more natural motivation of Old Comedy influenced for the better the forced motivation of tragedy, even as Leo states that Euripides adopted the Aristophanic method of addressing the audience for his prologues.¹

Before considering the evidence of the exits themselves with regard to the relationship between Old and New Comedy in motivation, it is necessary to determine the relationship between Latin and Greek New Comedy. This phase of the question is taken up in the next section.

2. THE RELATIONSHIP BETWEEN LATIN COMEDY AND ITS GREEK NEW COMEDY MODELS

In considering the technique of the motivation of exits in New Comedy, the question arises whether the technique of Plautus and Terence can be taken as representative of the technique of their Greek New Comedy models, or whether original elements have been introduced. In the case of Plautus, Westaway² finds evidence of originality only in allusions to Roman history, geography, military life, politics, legal customs, and social life. The necessary conclusion is that in dramatic technique, Plautus was not original, and that his technique, therefore, more or less faithfully represents that of his Greek New Comedy models. This opinion is supported by Leo,³ who asserts: "Alles was in Plautus' Komodien der dramatischen Schöpferkraft entsprungen ist, ist nicht sein eigen." Fraenkel⁴ similarly finds originality in Plautus in spirit, Roman allusions, free handling of myths, contamination, and the like, but not in dramatic technique. He writes:⁵ "Die Plautinischen Zusätze sind nicht dramatisch."

Inasmuch as no Greek Original of a play of Plautus is extant, it is impossible to compare accurately the motivation of exits. Furthermore, no complete Greek New Comedy has come down to us. However, from a comparison of exits in the extant fragmentary plays of Meander with

¹ "Der Monolog in Drama" p. 80.

² *The Original Element in Plautus* (Cambridge, 1917).

³ *Plautinische Forschungen*, p. 186.

⁴ "Plautinisches Im Plautus", *Philologische Untersuchungen* (Berlin, 1922).

⁵ *Op. cit.*, p. 403.

the exits in the plays of Plautus, it is evident that the same types of motives are used and in the same proportion; e.g. the table in Chapter I section (2) shows that the majority of the exits in the *Aulularia* and *Bacchides* (said to be from originals of Menander¹) and in the plays of Menander have motives that place them in Class II (a) (1), *voluntary exits to accomplish some specific purpose*; the second largest number belong to class I (a) (1), *in obedience to command to perform some specific act*; and the fewest occur in class I (b), *involuntary exits through force*. Clearly Plautus made no innovations in the type of motives used or in the proportion of the old types. Similarly in the preceding chapter in the discussion of exits with various special functions, the examples from the plays of Plautus merely parallel those from the plays of Menander.

The case of Terence is similar to that of Plautus. His originality has similarly been investigated. Norwood² vigorously supports the theory of high originality in the work of Terence. He remarks³ "Terence uses the Greek New Comedy as a kind of quarry. . . The architecture of each play is his own. . . all the specifically dramatic qualities, all that places him among the great playwrights—all this is Terence and nothing but Terence." A contrary opinion is expressed by Post⁴ in his review of Norwood's book. He finds all of the dramatic excellencies of Terence perfected to a higher degree in his model, Menander, and designates elegance as the most original trait in Terence, and pure style as his genius. Clifford, like Post, minimizes the originality of Terence.⁵

None of these writers discusses the originality of Terence with regard to the technical detail of the motivation of exits. The scanty evidence offered by the exits in the remains of Menander in the classification of this study supports the view that, so far as the technique of motivation of exits is concerned, the dramatic technique of Terence is that of his model Menander. The largest number of exits of both authors fall into classes I (a) and II (a) (1), involuntary and voluntary exits respectively to perform some specific act; and the fewest exits in the plays of both fall into class I (b), forced exits. Similarly the devices of the delayed exit, the characterizing exit, the exit to provide humor, and the like—all are represented in the plays of both Terence and Menander. Terence offers parallels, but no new inventions. The following examples are recited from the preceding chapter in order to illustrate the lack of independence on the part of Terence:

¹ Conrad, *op. cit.*, p. 35, n. 1.

² *Op. cit.*

³ *Op. cit.*, p. 13.

⁴ *Class. Weekly*, XXIII (no. 16, 1929), 121 ff.

⁵ "Dramatic Technique and the Originality of Terence", *Class. Journ.* XXVI (1931), 605 ff.

Menander

Terence

(1). *Characterizing exit*

Περικειρομένη, l. 275:

Heautontimorumenos, l. 502:

The conciliatory Pataecus goes
in with the overwrought Pole-
mon.

A meddlesome friend is por-
trayed by Chremes.

(2). *Humorous exit*

Περικειρομένη, l. 235:

Eunuchus, l. 716:

Abrotonon withdraws when in-
sulted.

Dorus is driven indoors by
threats and blows.

(3). *Delayed exit*

Ἐπιτρέποντες, l. 154:

Andria, l. 300:

Smicrines is delayed from going
to town by the arbitration be-
tween Syrisus and Davus.

Pamphilus continues homeward
after discussing the situation
with his associates.

(4). *Delayed motive*

Ἐπιτρέποντες, l. 154:

Andria, l. 715:

Smicrines goes to town to inves-
tigate, as seen from l. 360.

Davus leaves Mysia to get the
baby as seen from l. 722.

(5). *Exits that Prepare for Entrances*

Ἐπιτρέποντες, l. 365:

Andria, l. 819:

Exit Onesimus to avoid meeting
Smicrines, who enters, l. 366.

Exit Davus to avoid meeting his
master, who enters, l. 820.

From the above evidence we may conclude that the technique of motivation of exits as revealed by the combined witness of the plays of Plautus, Terence, and Menander may be taken as representative of the technique of motivation of exits in New Comedy as a whole, both Greek and Latin.

3. THE RELATIONSHIP BETWEEN OLD AND NEW COMEDY IN THE MOTIVATION OF EXITS.

The evidence of the exits classified in this study points to a close relationship between Old and New Comedy. Middle Comedy offers no appreciable direct testimony, since only two exits occur in the fragments,¹ and those of the common involuntary type of obedience to a command. The Πλοῦτος of Aristophanes is generally regarded as representative of

¹Dionysius, Kock, frag. 3, l. 20—μέμνησο τῶνδε καὶ βάδιζε δευρ' ἄμα.
Antiphanes, Kock frag. 217, l. 24.

ὥστε γ' εἴσιθι

μὴ μέλλε, χώρει δέϊ γὰρ ἡριστηκότηας

πάσχειν, εἴαν τι καὶ παθεῖν ἡμᾶς δέη.

the beginnings of middle Comedy;¹ but, so far as the motivation of exits is concerned, there are no innovations that differentiate it from the other Old Comedy plays of Aristophanes. The *Amphitruo* of Plautus is held to be from an original Greek middle Comedy by Bergk.² However, Vahlin³ argues that it is from a Greek New Comedy, and this is the opinion now generally accepted.⁴ The play offers nothing new in the motivation of exits. Since the evidence furnished by Middle Comedy is so slight, one's attention must be concentrated on Old and New Comedy.

Examination of the table in chapter I section (2) and of the exits in the detailed classification in the appendix, will show that no type of motive occurs in New Comedy that is not represented in Old Comedy. Moreover the table shows that the various types of motives are used in approximately the same proportion in Old and New Comedy. Similarly, examples of the various special types of exits, such as the characterizing exit and the delayed exit, are found in both Old and New Comedy. The only appreciable difference in the use of such exits is the decreased number of humorous exits occurring in New Comedy as compared with the large number in Old Comedy. This decrease in obvious humor, however, is due to the natural development of comedy from the primitive slap-stick variety to the more subtle, intellectual sort and does not affect the general technique of motivation. The technique of motivation, therefore, is the same in both Old and New Comedy, and shows no trace of an outside influence, such as that of Euripidean tragedy.

The close parallelism of New and Old Comedy is made more clear by a tabulated comparison of typical exits of all classes. Since the technique of Menander, Plautus and Terence has been shown to be the same, a citation from one of these authors serves as a representative example of the technique of New Comedy:

<i>Old Comedy</i>	<i>New Comedy</i>
I. Involuntary Exits.	
a. In obedience to command.	
1. To perform some specific act.	
¹ Ἀχαρνῆς, l. 133: Exit Ampitheos to Sparta to make a private truce at the com- mand of Dicaeopolis.	<i>Amphitruo</i> , l. 969: Exit Sosia to fetch Blepharo at the command of Jupiter.
2. To withdraw.	
² Ὀρνιθες, l. 1259: Exit Iris at the command of Peisthetairus.	<i>Captivi</i> , l. 452: Exit Tyndarus indoors at the command of Hegio.

¹ Christ. Schmid, VII 1, p. 433.

² Greich. *Litteraturgesch.* (Berlin, 1887) p. 123.

³ "Plautus and die fabula Rhinthonica," *Rhein. Mus.*, X (1861), 472.

⁴ Christ. Schmid, VII 1, p. 433.

b. Through force.

Ἑκκλησιάζουσαι, l. 1111:

Exit Youth dragged by the Old Women.

Andria, l. 865:

Exit Davus carried off by Dromo.

II. Voluntary Exits.

a. On one's own initiative.

1. To accomplish some specific purpose.

Ἰππῆς, l. 1110:

Exeunt Cleon and the Sausage-seller to fetch gifts of food for Demus.

Epidicus, l. 655:

Exit Stratippocles indoors to get the money for the money-lender.

2. To go to the place of subsequent action.

Νεφέλαι, l. 509:

Exeunt Socrates and Strepsiades into the reflectorium for the education of Strepsiades.

Casina, l. 854:

Exeunt Lysidamus, Olympio, and "Casina" into the house of Alcesimus to revel.

3. To escape or avoid someone.

Σφήκες, l. 1325:

Exit Xanthias to avoid meeting the drunken Philocleon.

Mostellaria, l. 83:

Exit Grumio to the farm to avoid meeting Philolaches.

4. To withdraw to a logical place when the present business is completed.

Βάτραχοι, l. 164:

Exit Heracles into his house after furnishing the requested information to Dionysus.

Ἐπιτρέποντες, l. 158:

Exit Davus back to his home after being defeated by Syriscus in the arbitration.

b. In compliance with a request or a suggestion.

Πλούτος, l. 252:

Exit Wealth indoors to meet the wife and son of Chremylus at his invitation.

Bacchides, l. 100:

Exit Pistoclerus to buy provisions at the request of Bacchis.

Special Types of Exits

1. Characterizing exits.

Ἑκκλησιάζουσαι, l. 727:

Blepyrus portrays the weak husband of a famous wife, as he follows Praxagora to shine in reflected glory.

Aulularia, l. 66, 203 242, etc.:

Euclio reveals his miserly nature in his frantic exits to see that his gold is all right.

2. Humorous exits.

Ἀχαρνῆς, l. 958:

The Informer wrapped up like a jar is carried off by the slave of the Boeotian trader.

Mostellaria, l. 386:

The slaves at the command of Tranio drag indoors the drunken and protesting Callidamates.

3. Delayed exits.

Ὀρνιθες, l. 675:

Exeunt Peisthetairus and Euelpides into the Hoopoe's nest for entertainment after being delayed by the summoning of the nightingale for the chorus.

Poenulus, l. 916:

Exit Scyncerastus, taking the sacrificial vessels home, after being stopped and quizzed by Milphio.

4. Exits that prepare for entrances.

Θεσμοφοριάζουσαι, l. 927:

Exit Euripides to escape the policeman who appears in l. 929.

Mercator, l. 224:

Exeunt Charinus and Acanthio to avoid meeting Demipho, who enters at l. 225.

CHAPTER III

INADEQUATE MOTIVATION AS CORROBORATORY EVIDENCE OF CONTAMINATION AND CORRUPTION.

Since the motivation is adequate in almost every one of the 745 exits that occur in Greek and Latin comedy, Old and New, it is logical to infer that adequate motivation was the goal of the author and that the few exceptions that are found are due to difficulties encountered by the author because of contamination or that they may be attributed to later corruption of the plays. The plays of Aristophanes afford no examples of inadequate motivation. As for the plays of Menander, the extant exits have ascertainable motives that appear adequate in so far as the exigency of the action, the character of the rôle, and the development of the plot can be determined from the fragmentary remains. All the exits of Terence have adequate motives. The fact that the examples of inadequate motivation occur only in the plays of Plautus supports the view that such cases are the product either of contamination, a process naturally not found in the Greek plays and known to exist in those of Plautus and Terence, but carefully concealed in Terence, or of corruption, which on a large scale seems to have befallen the plays of Plautus more than those of the other authors. In fact Ritschl¹ holds that all lack of motivation and inconsistencies are due to later losses and interpolations during the revival of the Plautine plays. However, Leo² holds contamination responsible for a large share of such irregularities.

It is significant that all the examples of inadequate or abnormal motivation of exit in the plays of Plautus occur in the plays that are suspected of contamination and corruption, i.e. the *Miles Gloriosus*, *Poenulus*, *Stichus*, and *Persa*.³ In the *Miles Gloriosus*, l. 582, Sceledrus motivates his exit by saying that he will go away and hide to escape his wrathful master:

nam iam aliquo aufugiam et me occultabo aliquot dies,
dum haec consilescent turbae atque irae leniunt.

This motive is adequate since it arises from the exigency of the action and removes a character that has been hindering the development of

¹ *Parerga Plautina et Terentiana* (Leipzig, 1845) p. 509 ff.

² *Plautinische Forschungen*, p. 169 ff.

³ Westaway, *op. cit.*, ch. II.

Leo, *Plaut. Forsch.* p. 169 ff.

Coulter, *Retractio in the Ambrosian and Palatino Recensions of Plautus*, (Dissertation, Bryn Mawr, Baltimore, 1911).

the plot. But in l. 585 he says that, no matter what will happen to him, he is going home:

verum tamen de me quidquid est, ibo hinc domum.

This proposal is quite opposed to his desire to escape and does not get rid of the hindering character, but necessitates the later invention of his drunkenness as reported by Lucrio in l. 818:

sorbet dormiens.

L. 585 appears to have been written in to explain the presence of Sceledrus indoors drunk at l. 818 when the audience expects him to be away somewhere in hiding, even as Periplectomenus says in l. 593:

Sceledrus nunc autemst foris.

Leo brackets l. 585 as corrupt¹—a case where poor motivation and corruption coincide. But if this line is corrupt, the presence of Sceledrus within doors at l. 818 is unexplained, and the whole episode of Lucrio is superfluous. The motivation of the exit of Lucrio, l. 861, is also inadequate. In the first place there was no need of getting Lucrio away from the house since the audience was unaware of his presence there, and in fact he appears nowhere else in the play. Thus his exit does not advance the action. The author realized the superfluous nature of this exit and tried to invent reasons for it, giving not one adequate reason, but three inadequate ones. First in l. 859 Lucrio says he is running away to escape punishment:

Perii, excruciat me erus, domum si venerit,

quom haec facta scibit, quia sibi non dixerim.

fugiam hercle aliquo atque hoc in diem extollam malum.

Such a motive is superfluous so far as the plot is concerned, as the audience was unaware of any misdeeds on his part until he told of them and they had no effect whatever on the development of the plot. Secondly, he apparently forgets this reason for departure and tells Palaestrio that he is going on an errand for Philocomasium:

Palaestrio: quo te agis? Lucrio: missum sum aliquo; iam huc revenero.

Palaestrio: quis misit? Lucrio: Philocomasium.

Again a superfluous motive is given, since there is no errand that needs to be performed for Philocomasium. This inadequacy was recognized by the author and thinly covered by the interpretation of Palaestrio in l. 867:

Modo intellexi quam rem mulier gesserit:

quia Sceledrus dormit, hunc subcustodem suum

foras ablegavit, dum ab se huc transiret.

But as stated above there was no need to get Lucrio away from the house since the audience was unaware of his presence there. That the author was not disregarding adequate motivation, but on the contrary

¹ *Plauti Comoediae*, II (Berlin, Weidmann, 1896).

desperately striving for it, is clear from the three motives given, and his failure is due to the fact that the whole scene is superfluous. Leo¹ attributes this peculiarity to contamination, asserting that this episode formed a vital part of one of the plays out of which the *Miles Gloriosus* was composed, and that Plautus was awkward in the joining of the plays at this point, being unable to make this episode an integral part of his new play and yet unwilling to omit it because of the humorous element afforded by the tipsy slave. Clearly the inadequate motivation of exit that occurs here is caused by contamination, and conversely may be taken as a sign of that process.

Another case of contamination accompanied by weak motivation of exit is found in the *Poenulus*, l. 823 ff. Syncerastus, a slave of the leno, who appears neither before nor afterwards in the play, and who is introduced merely to give important information that it is improbable such a slave would know, departs in l. 916 with the same motive with which he entered in l. 847:

Nunc domum haec ab aede Veneris refero vasa, ubi hostiis
erus nequivit propitiare Venerem suo festo die.

The motive in itself is natural enough and again illustrates the point that motivation of exit is never disregarded; but the motive neither arises from the exigency of the action nor advances the development of the plot. There was no need of getting the sacrificial vessels home again so far as the play is concerned, nor was there need of removing Syncerastus from the temple to his home, since the audience did not know of his presence at the temple and he has no part in the action afterward. Syncerastus is not so superfluous a character as Lucrio was, for he supplies information that is necessary to the development of the plot. However, it is improbable that in the original play such important information would come from a character so loosely attached to the plot. Leo² assigns to him a more vital part in the *Καρχηδόνιος*, one of the plays from which the *Poenulus* was contaminated. Thus inadequacy of motivation of exit again coincides with contamination.

A passage in the *Stichus*, l. 421 ff., is suspected of corruption by Coulter.³ The passage runs as follows:

Stichus: nunc hunc diem unum ex illis multis miseriis
volo me eleutheria capere advientem domum.

Epignomus: in hunc diem te nil moror; abi quo lubet. . .

Stichus: ducam hodie amicam. . . ad cenam ibone? . . .

Epignomus: ubi cenas hodie? Stichus: sic hance rationem institi
amicam ego habeo Stephanium hinc ex proxumo,
tui fratris ancillam; o condixi in symbolam

¹ *Plaut. Forsch.*, p. 178.

² *Plaut. Forsch.*, p. 171 ff.

³ *Op. cit.*, p. 93 ff.

ad cenam ad eius conservom Sangarinum Syrum
eademat amica ambobus, rivalet sumus.
Epignomus: age abduce hasce intro. hunc tibi dedo diem.
Stichus: meam culpam habeto, nisi probe excruciavero.
Iam hercle ego per hortum ad amicam transibo meam
mi hanc occupatum noctem; eadem symbolam
dabo et iubebo ad Sangarinum cenam coqui.
aut egomet ibo atque opsonabo opsonium.
Sangarinus scio iam hic aderit cum domino suo.
Servos homo qui nisi temperi ad cenam meat,
advorsitores pol cum verberibus decet
dari, uti eum verberabundi adducant domum.
parata res faciam ut sit. egomet me moror.
atque id ne vos miremini, homines servolos
potare, amare atque ad cenam condicere:
licet hae Athenis nobis. sed quom cogito,
potius quom invidiam inveniam, est etiam hic ostium
aliud posticum nostrarum harum aedium:
(posticam partem magis utuntur aedium)
ex ibo opsonatum, eadem referam opsonium:
Per hortum utroque commeatus continet.
ite hoc secundum vos me. ego hunc lacero diem.

Coulter's conclusion of corruption is based on the unusual delay and excessive motivation of the exit of Stichus. The plot is not advanced nor is humor added by the prolonged deliberations and vacillation of Stichus after his exit is expected. After his master dismissed him, it is immaterial what route he takes to invite his friends, and his decision to go to the market is a superfluous motive for departure. The motivation is not inadequate, but it is abnormal and supports the view that the passage is abnormal.

A clear case of inadequate motivation occurs in the *Persa*, l. 722 ff. The leno Dordalus has just purchased the supposed Persian girl, when he suddenly dashes into his house, crying:

Attat, oblitus sum intus dudum edicere quae volui edicta. adserva hanc.

The motivation of this abrupt departure is not disregarded, as this excuse shows, but it is entirely inadequate. The forgotten orders were not expected from the previous action and have nothing to do with the development of the plot. Coulter¹ calls attention to the unreasonableness of Dordalus leaving his new purchase with Toxilus instead of taking her in with him. She concludes that this exit and the succeeding passage of conversation, l. 722-738, form a later addition to prepare for the

¹ *Op. cit.*, p. 38.

entrance of Saturio in l. 738, whereas the original plan was to have Saturio appear suddenly, *cf.* l. 162-164:

Toxilus: nam ubi ego argentum accepero,
continuo tu illam a lenone adserito manu.

Such an arrangement would indeed be much more effective. The opening words of Saturio in l. 738 and the reaction of his daughter suit such a sudden first appearance:

Saturio: Nisi ego illum hominem perdo, perii. atque optume
eccum ipsum ante aedes. Virgo: Salve multum, mi pater.

Something is evidently wrong with the passage as it stands, and the inadequate motivation of exit is caused by and marks the corruption.

There is no example of inadequate motivation of exit in the plays of Terence, though Norwood¹ cites two instances in which he considers the motivation of exit weak. However, the motivation can be defended as adequate. In the first instance, that of the *Andria*, l. 227 ff., Norwood objects to the fact that, whereas Davus leaves to inform Pamphilus of the turn of events:

at ego hinc me ad forum:

conveniam Pamphilum; ne de hac re pater imprudentem opprimat.
he does not find him until later when he has already been informed by his father, and therefore, according to Norwood, the exit does not advance the action of the plot save in removing Davus momentarily. However, while Davus does not accomplish the purpose for which he left the stage, i.e. the informing of Pamphilus, nevertheless it is during his absence that he conceives the idea of going to the home of the bride to see if preparations for a wedding are in progress, and he returns with the good news that all is quiet, l. 361:

ego me continuo ad Chremem.

quod illo advenio, solitudo ante ostium: iam id gaudeo.

Therefore the exit clearly advances the plot and is entirely adequate.

The other instance of weak motivation cited by Norwood² occurs in the *Heautontimorumenos*, l. 497 ff.; Chremes tells Menedemus that he will aid him but adds:

paulum negoti me obstat: Simus et Crito

vicini nostri hic ambigunt de finibus;

me cepere arbitrum: ibo ac dicam, ut dixeram operam

daturum me, hodie non posse eis dare.

continuo hic adsum.

He then departs and Menedemus utters a soliloquy of but six lines on how a friend has a clearer head for one's business than one has one's self. Then Chremes returns and dismisses Menedemus at the approach of Syrus:

¹ *Op. cit.*, p. 34 and 49.

² *Op. cit.*, p. 49.

dissolvi me, otiosus operam ut tibi darem.
 Syrus est prendendus atque adhortandus mihi.
 a me nescio quis exit: concede hinc domum, ne nos inter
 nos congruisse sentiant.

This strange exit on business with two gentlemen otherwise unheard of in the play and the quick return are explained by Norwood as excuses, first, for the removal of Chremes from the stage so as to permit the soliloquy of Menedemus, and second, to provide the presence of Chremes outside where Syrus could come upon him, thus permitting their conversation to be overheard; otherwise if Chremes retired indoors to look for Syrus and thus left Menedemus to his soliloquy, it would be necessary to invent some motive for bringing Chremes and Syrus out of doors again to converse. However, it is evident that Syrus could have come out while the two men were talking, as he eventually does come out in l. 511, with the resultant dismissal of Menedemus without the business of Chremes going off to see his neighbors. The exit then would appear to be to permit the soliloquy of Menedemus. However, the explanation that the exit is merely to permit the soliloquy of Menedemus is unsatisfactory since the soliloquy contains nothing that advances the plot. The sentiment expressed in the six lines could have been uttered in an aside or addressed to Chremes himself. Conrad¹ explains the exit as a "characterizing exit," pointing out that the officiousness of Chremes in the affairs of his friends is thus emphasized. Similarly in l. 170 his going to summon friends to dinner who had previously been invited shows his inability to mind his own business. Therefore the motive arises from the character of the rôle, and from this viewpoint, together with the fact that the plot is advanced by the outdoor meeting with Syrus, the motive may be considered adequate.

It has been shown, therefore, that adequate motivation of exits is regular and universal in Greek and Latin Comedy, Old and New, and is lacking only in passages that are suspected of contamination or corruption; and consequently inadequate or abnormal motivation of exits can be used conversely to substantiate the view that such passages are contaminated or corrupt. However, the technical skill of Terence in his use of contamination deprives us of this corroboratory evidence in the case of his plays.

¹ *The Technique of Continuous Action in Roman Comedy*, p. 35, n. 1.

CHAPTER IV

CONCLUSION

The testimony of the exits themselves permits no doubt of the truth of the points which it was the purpose of this thesis to prove. Therefore the contribution of this thesis is the definite knowledge: (1) that motivation of exits is never disregarded in Greek and Latin comedy, Old and New; (2) that the motivation of exits in said comedy is adequate and not only offers immediate plausibility, but also serves to develop the plot, portray character, and provide humor; (3) that the motivation of exits in New Comedy as represented in the plays of Plautus, Terence, and Menander is derived from that in Old Comedy and does not require the influence of tragedy; (4) that, since adequate motivation is to be expected, its absence may be regarded as a corroboratory sign of corruption or contamination. Such knowledge should give a firm basis to literary and textual criticism in such cases as that of the problem of corruption and contamination in the Plautine plays, and should influence opinion regarding the history of the development of comedy from the point of view of dramatic technique.

The detailed classification of exits that follows presents in full the documentary evidence that supports the facts asserted above. The expressed motive is given with each exit, which in turn is classified under one of the types discussed above. Under each class the exits in the plays of Aristophanes are given first, followed by those in the plays of Menander, Plautus, and Terence in order. The text is given for the first five exits with their motives in each class for each author. The rest of the exits and motives are designated only by play and line. The exits which play an important part in plot development are marked with an asterisk.

APPENDIX

CLASSIFICATION OF EXITS AND THEIR MOTIVES IN CLASSICAL COMEDY

I. Involuntary Exits.

(a). In obedience to command.

(1). To perform some errand or specific act.

Aristophanes:

^αΑχαρνῆς :

1. 133, Exit Amphitheos to Sparta to make a private truce at the command of Dicaeopolis. Motive, l. 130 ff.*

Δι:έμοι σὺν παντασὶ λαβὼν ὅκτῳ δραχμὰς
σπονδὰς ποίησαι πρὸς Λακεδαιμονίους μόνῳ
καὶ τοῖσι παιδίοισι καὶ τῇ πλάτιδι
ὕμεῖς δὲ πρεσβεύθε καὶ κεχῆνετε.

1. 258, Exit Daughter to the sacrifice at the command of Dicaeopolis. Motive, l. 257 ff.

Δι:πρόβαινε,κάν τῷχλῳ φυλάττεσθαι σφόδρα
μή τις λαθὼν σου περιτράγῃ τὰχρυσία.

1. 260, Exit Xanthias to the sacrifice at the command of Dicaeopolis. Motive, l. 259 ff.

Δι:ὦ Ξανθία,σφῶν δ'έστιν ὄρθος ἐκτέος
ὁ φαλλὸς ἐξόπισθε τῆς κανηφόρου
ἐγὼ δ' ἀκολουθῶν ἄσομαι τὸ φαλλοκόν.

1. 262, Exit wife indoors to go to the housetop to watch the ceremony at the command of Dicaeopolis.

σὺ δ' ὦγναι θεῷ μ' ἀπὸ τοῦ τέγους.πρόβα.

1. 958, Exit slave at the command of the Boeotion, carrying Nearchus. Motive, l. 954 ff.

Βο:ὑπόκυπτε τὰν τύλαν ὦν Ἰσμήνικε.

Δι:χῶπως κατοίσεις αὐτὸν εὐλαβούμενος.

Βάτραχοι :

1. 521, Exit Serving-maid to announce the coming of Bacchus at the command of Xanthias. Motive, l. 519 ff.

1. 674, Exit Bacchus and Xanthias indoors at the command of Aeacus for identification. Motive, l. 669 ff.*

Ἐιρήνη :

1. 262, Exit Kudoimos to fetch a pestle from the Athenians at the command of War. Motive, l. 259 ff.

1. 275, Exit Hubbub to fetch a pestle from the Lacedaemonians at the command of War. Motive, l. 274.
1. 288, Exit Kudoimos carrying in the utensils at the command of War. Motive, l. 287 ff.
1. 855, Exit Servant to prepare the bath for the bride, etc., at the bidding of Trygaeus. Motive, l. 842 ff.

Θεσμοφοριάζουσαι :

1. 69, Exit Servant indoors to summon his master Agathon at the command of Euripides. Motive, l. 64 ff.*

Ἰππῆς :

1. 98, Exit Nicias indoors to fetch wine at the command of Demosthenes.
1. 972, Exeunt Cleon and the Sausage-seller to fetch their oracles at the bidding of Demus. Motive, l. 971.*

Λυσιστράτη :

1. 244, Exit Lampito to Sparta to carry out the behests of Lysistrata. Motive, l. 242 ff.*
- 1013, Exit the Spartan Envoy to fetch elders with plenipotentiary powers at the bidding of the Proboulos. Motive, l. 1009 ff.*

Ὅρνιθες :

1. 84, Exit Servant to summon the Hoopoe at the command of Euelpides. Motive, l. 83 ff.*
- 1313, Exit Herald to fetch wings, etc., at the command of Peisthetairus. Motive, l. 1309 ff.

Πλουῦτος :

1. 229, Exit Cario to fetch the farmers at the command of Chremylus. Motive, l. 223 ff.*

Σφήκες :

1. 141, Exit Xanthias to the kitchen to prevent Philocleon from escaping at the command of Bdelucleon. Motive, l. 140 ff.

Menander:

Περικειρομένη :

1. 109, Exit Davos to observe the situation within to report to Moschion at his command. Motive, l. 105, ff.*

Mos: εἰσιὼν δέ μοι σύ, Δᾶε, τῶν ὅλων κατὰσκόπος

πραγμάτων γενοῦ : . . .

1. 120, Exit Davus to inform Moschion's mother of Moschion's arrival at his command, Motive, l. 119 ff.*

Mos: . . . (εἰ)π(α)ς αὐ(τ)αῖς (συμπ)αρ(ό)ντα μ'ἐνθαδε;

Δαος:(μὰ) Δί(α).

Mos: νῦν (τ)οί(ν)υν λέγ' ἔλ(θ)ων.

Δαος: ὥς ὁρᾷς, ἀναστρεφω.

1. 335, Exit Doris indoors to fetch a casket at the command of Glycera. Motive, l. 332 ff.*

Γλυ: . . . ἐξένεγκέ μοι
(τὴν κοιτίδ') ἔξω, Δωρί, τὴν τὰ ποικίλα
(ἔχουσιν ἀργυρῖδι, ἣν δέδωκά σοι
τηρεῖν.

1. 406, Exit Doris to inform Glycera of the agreement of Polemon at the command of Polemon. Motive, l. 403 ff.*

Πολ: οὐκ ἐνλιποῖμ' αὖ οὐθεν, εὖ τοῦ (τ', ὧ φίλη,) ὑπέρειν λέγεις. βαδίζει.

Σαμία:

1. 230, Exit Chrysis into the house of Demeas to escape from Niceratus at the command of Demeas.*

Δημ: . . . φεύγε, Χρυσί κρείττω ἐστί μου.

1. 319, Exit Parmeno indoors to fetch a cloak and sword at the command of Moschion. Motive, l. 313 ff.

1. 337, Exit Parmeno to fetch the articles he was commanded to bring by Moschion. Motive, l. 333 ff.

Plautus:

Amphitruo:

1. 969, Exit Sosia to fetch Blepharo at the command of Jupiter. Motive, l. 967 ff.*

JUP: Tu gubernatorem a navi huc evoca verbis meis
Blepharonem, qui re divina facta mecum prandeat. . .

1. 973, Exit Alcmena indoors to make preparations at Jupiter's command. Motive, l. 971 ff.

JUP: I sane, et quantum potest parata fac sint omnia. . .

1. 1128, Exit Bromia to prepare for a sacrifice at the command of Amphitryon. Motive, l. 1126 ff.

JUP: abi domum, iube vasa pura actutum adornari mihi,
ut Jovis supremi multis hostiis pacem expectam.

Asinaria:

1. 380, Exit Leonida to the forum to inform Demaenetus at the bidding of Libanus. Motive, l. 367 ff.*

LIB: Nunc tu abi ad forum ad erum et narra haec ut nos
acturi sumus: . . .

1. 745, Exeunt Argyrippus and Philaenium to revel with Demaenetus at the bidding of Libanus and Leonida. Motive, l. 745.

LIB: Ite intro cito.

ARGYR: Valete.

LEON: Et vos amate.

1. 827, Exit the Parasite to tell the wife of Demaenetus of his disgraceful conduct at the command of Diabolus. Motive, l. 825 ff.*

Aulularia:

- l. 104, Exit Staphyla indoors to keep watch at the command of Euclio. Motive, l. 89 ff.
- l. 279, Exit Staphyla indoors to carry out Euclio's orders for the preparations for the wedding. Motive, l. 273 ff.
- l. 328, Exit Anthrax with a lamb into the house of Megadorus at the command of Pythodicus. Motive, l. 327, ff.
- l. 334, Exeunt Eleusium and others into the house of Megadorus at the command of Pythodicus to prepare for the wedding. Motive, l. 327, ff.
- l. 363, Exeunt Staphyla and others into Euclio's house to prepare for the wedding at the command of Pythodicus. Motive, l. 351 ff.
- l. 459, Exeunt Congrio and his associates into Euclio's house to get dinner at Euclio's command. Motive, l. 458 ff.

Bacchides:

- l. 228, Exit Pistoclerus indoors to tell Bacchis of the coming of Mnesilochus at the command of Chrysalus. Motive l. 227 ff.
- l. 572, Exit Mnesilochus indoors to see the two Bacchises at the command of Pistoclerus. Motive, l. 570 ff.*
- l. 715, Exit Pistoclerus to fetch writing materials at the command of Chrysalus. Motive, l. 714 ff.*
- l. 760, Exeunt Pistoclerus and Mnesilochus into the house of Bacchis to revel at the command of Chrysalus. Motive, l. 753 ff.

Captivi:

- l. 128, Exit Overseer to look after the captives at Hegio's command. Motive, l. 110 ff.
- l. 750, Exeunt Overseers to take Tyndarus to the blacksmith and the stone quarries at the command of Hegio. Motive, l. 733 ff.*
- l. 767, Exit Aristophantes back to the house of Hegio's brother at the command of Hegio. Motive, l. 764.
- l. 908, Exit Ergasilus indoors to prepare for a dinner at the command of Hegio. Motive, l. 894 ff.
- l. 950, Exeunt Overseers to fetch Tyndarus at the command of Hegio.*
- l. 953, Exeunt Philopolemus and Philocrates indoors to bathe at Hegio's command. Motive, l. 951 ff.

Casina:

- l. 168, Exeunt Maids to fetch a distaff at the command of Myrrhina.
- l. 421, Exit Cleostrata indoors at the command of her husband to prepare for the wedding.
- l. 503, Exit Olympio to the forum at the command of his master to buy provisions. Motive, l. 500 ff.
- l. 748, Exeunt the Cooks indoors to prepare the meal at the command of Olympio. Motive, l. 744 ff.

Cistellaria:

- l. 116, Exit Selenium to her home at the summons of her mother. Motive, l. 105 ff.*
- l. 625, Exit Lampadio to follow the old woman at the command of his mistress after his delay with Melaenis. Motive, l. 594 ff.*
- l. 781, Exit Demipho with Lampadio into the house of Alcesimarchus to see the new-found daughter at the bidding of Lampadio. Motive, l. 779 ff.

Curculio:

- l. 257, Exit Palinurus to the market for provisions at the command of the Cook. Motive, l. 251 ff.
- l. 461, Exit Cappadox indoors to fetch the girl at the command of Lyco, Motive, l. 457 ff.*

Epidicus:

- l. 606, Exit Philippa indoors to guard the Music-Girl at the command of Periphanes. Motive, l. 604 ff.
- l. 659, Exeunt Stratippocles and Telestis into the house of Periphanes at the command of Epidicus, to bathe, etc. Motive, l. 655 ff.

Menaechmi:

- l. 225, Exit Cylindrus to the market to buy provisions at the bidding of Erotium. Motive, l. 220 ff.
- l. 445, Exeunt Messenio and the sailors to an inn at the master's orders. Motive, l. 434 ff.*
- l. 852, Exit Wife indoors to escape the insane Menaechmus II at the command of her father. Motive, l. 850 ff.

Mercator:

- l. 283, Exit Slave at the command of Lysimachus to go to the farm and give a message to his wife. Motive, l. 277 ff.*
- l. 788, Exit Syra to summon Dorippa's father at the command of Dorippa. Motive, l. 787 ff.

Miles Gloriosus:

- l. 295, Exit Periplectomenus indoors to coach Philocomasium at the command of Palaestrio. Motive, l. 255 ff.*
- l. 463, Exit Sceledrus indoors to get a sabre at the command of Palaestrio.
- l. 522, Exit Sceledrus into the house of Periplectomenus to look at Dicea at the command of Periplectomenus. Motive, l. 520 ff.
- l. 805, Exit Periplectomenus to fetch and coach Acroteleutium and her maid Milphidippa at the bidding of Palaestrio. Motive, l. 790 ff.*
- l. 1129, Exit Pyrgopolynices indoors to ask Philocomasium to leave at the bidding of Palaestrio. Motive, l. 1128 ff.*
- l. 1196, Exit Pleusicles indoors to dress up as a seaman at the command of Palaestrio. Motive, l. 1195.*

- l. 1305, Exit Palaestrio to get the baggage of Philocomasium at the command of Pyrgopolynices. Motive, l. 1301 ff.
- l. 1353, Exeunt Philocomasium and Pleusicles to the harbor at the command of Palaestrio.*
- l. 1373, Exit Palaestrio to the harbor at the command of Pyrgopolynices. Motive, l. 1361 ff.

Mostellaria:

- l. 292, Exit Scapha taking the toilet articles within at the command of Philolaches.
- l. 386, Exeunt slaves dragging Callidamates at the command of Tranio. Motive, l. 385.*
- l. 407, Exit Philolaches indoors to lock up and hide at the command of Tranio. Motive, l. 400 ff.*
- l. 426, Exit slave indoors to lock up at the command of Tranio.*

Persa:

- l. 165, Exit Saturio to fetch his daughter and dress up at the command of Toxilus. Motive, l. 148 ff.*
- l. 250, Exeunt Paegnium and Sophoclidisca into the houses of Dordalus and Toxilus respectively to deliver messages at the command of their respective master and mistress. Motives, l. 195, and 175.
- l. 306, Exit Sophoclidisca into the house of Dordalus with a message at the command of Toxilus. Motive, l. 302 ff.
- l. 328, Exit Sagaristo to help Toxilus at his bidding.
- l. 399, Exit the Daughter with Saturio at his command, to play the part of a captive.*
- l. 446, Exit Dordalus to fetch and free Lemniselenis at the bidding of Toxilus. Motive, l. 443 ff.*
- l. 752, Exit the Daughter to accompany Saturio at his command to be a witness before the praetor.
- l. 756, Exeunt Slaves to fetch banquet appurtenances at the command of Toxilus.

Poenulus:

- l. 1154, Exit Milphio leading the slaves of Hanno into the house of Agorastocles at the command of Agorastocles. Motive, l. 1147 ff.

Pseudolus:

- l. 168, Exeunt slaves to make preparations at the command of Ballio.
- l. 758, Exeunt Calidorus and Charinus into Simo's house to fetch Simmia at the command of Pseudolus. Motive, l. 756 ff.*
- l. 892, Exeunt Cook and Boy indoors to make preparations at the command of Ballio. Motive, l. 890 ff.

Rudens:

- l. 660, Exeunt Slaves into the temple to drag out Labrax at the command of Daemones.*

1. 779, Exit Trachalio to fetch his master Plesidippus at the command of Daemones. Motive, l. 775 ff.*
1. 905, Exit Daemones indoors at his wife's summons to lunch. Motive, l. 904 ff.

Stichus:

1. 264, Exit Crocotium indoors to inform Philumena that Gelasimus is coming at the command of Gelasimus.
1. 396, Exit Pinacium indoors to order the servants to prepare for a sacrifice at the command of Philumena.

Trinummus:

1. 601, Exit Stasimus into the house of Charmides to inform Callicles of the impending nuptials at the command of Lesbonicus. Motive, l. 577.*
1. 1114, Exit Stasimus to the Piraeus to see about baggage and give orders to Sagario at the command of Charmides. Motive, l. 1103 ff.

Truculentus:

1. 632, Exit Astaphium leading Phronesium indoors at the bidding of Phronesium. Motive, l. 631 ff.
1. 839, Exeunt Maids homewards to inform the mistress at the command of Callicles. Motive, l. 838.

Terence:

Adelphoe:

1. 277, Exit Ctesipho indoors to his love at the command of Aeschinus. AES: tu intro ad illam, Ctesipho.
1. 353, Exit Geta to inform Hegio at the command of Sostrata, Motive, l. 351 ff.*
So: abi atque Hegioni cognato eius rem enarrato omnem ordine; . .
1. 354, Exit Canthara to fetch the midwife at the command of Sostrata. Motive, l. 353 ff.
So: prospera tu, mea Canthara, curre, obstertricem accerse, ut quom opus sit ne in mora nobis siet.
1. 506, Exit Geta taking Hegio to see Sostrata at the command of Hegio.*
HEGIO: Geta, duc me intro ad Sostratam.
1. 552, Exit Ctesipho indoors to hide from his father at the bidding of Syrus. Motive, l. 538 ff.*
SYRUS: fuge modo intro, ego videro.
1. 917, Exit Syrus to bring the bride through the wall at the command of Demea. Motive, l. 916 ff.

Andria:

1. 300, Exit Pamphilus home after his talk with Mysis at the bidding of his father. Motive, l. 255 ff.*

- l. 425, Exit Pamphilus indoors to prepare for his wedding at the command of Simo. Motive, l. 424.
- l. 467, Exit Lesbia indoors with Mysis to care for Glycerium at the bidding of Mysis.
- l. 523, Exit Davus indoors to make wedding preparations at the command of Simo.
- l. 818, Exit Mysis acting as escort to Crito at his command.*
- l. 865, Exit Dromo carrying off Davus at the command of Simo. Motive, l. 862 ff.
- l. 981, Exit Davus to summon slaves to fetch Glycerium at the command of Pamphilus. Motive, l. 978 ff.

Eunuchus:

- l. 189, Exit Parmeno to fetch the eunuch and slave girl at the command of Phaedria.*
- l. 390, Exit Parmeno to dress up Chaerea at his command. Motive, l. 377 ff.*
- l. 500, Exit Gnatho to make preparations at home at the command of Thraso. Motive, l. 499 ff.
- l. 506, Exit Pythias indoors to look after Pamphila at the command of Thais. Motive, l. 505 ff.
- l. 538, Exit Dorias leading Chremes to the house of Thraso at the command of Pythias.*
- l. 628, Exit Dorias indoors with the jewelry of Thais at the bidding of Thais.
- l. 726, Exit Dorias taking trinkets indoors at the command of Pythias.
- l. 754, Exit Pythias indoors to fetch a casket of tokens at the command of Thais. Motive, l. 753.*
- l. 1042, Exit Parmeno to seek for Phaedria at home at the command of Chaerea.

Heautontimorumenos:

- l. 380, Exit Antipho into his father's house to avoid meeting Bacchis at the command of Syrus.
- l. 409, Exeunt Clinia, Antiphila, and Bacchis to attend the dinner of Chremes at the bidding of Syrus.*
- l. 511, Exit Menedemus indoors at the command of Chremes to avoid their being seen talking together. Motive, l. 510 ff.
- l. 591, Exit Clitipho for a stroll at the bidding of Syrus. Motive, l. 586 ff.
- l. 619, Exit Nurse indoors to see if Antiphila has bathed at the command of Sostrata. Motive, l. 618 ff.
- l. 748, Exit Dromo to conduct Bacchis' maids into the house of Menedemus at the command of Syrus. Motive, l. 745.*
- l. 804, Exit Chremes indoors to fetch money for Clitipho at the command of Syrus.*

1. 834, Exit Clitipho with Syrus at his command to see Bacchis and give her money. Motive; l. 832 ff.*
1. 873, Exit Menedemus indoors to see how much money his son wants at the bidding of Chremes. Motive; l. 872 ff.*

Hecyra:

1. 360, Exit Parmeno to meet the other slaves and help with the baggage at the command of Pamphilus. Motive, l. 359 ff.
1. 443, Exit Parmeno to the city to find a man at the command of Pamphilus. Motive, l. 432 ff.
1. 612, Exit Sostrata to prepare baggage at the command of Laches. Motive, l. 611 ff.*
1. 720, Exit Page to summon Bacchis at the command of Laches. Motive, l. 719 ff.*
1. 726, Exit Phidippus to fetch a nurse at the command of Laches.
1. 769, Exit the Nurse indoors to care for the child at the command of Phidippus.
1. 815, Exit Parmeno to fetch Pamphilus at the command of Bacchis. Motive, l. 808 ff.*

Phormio:

1. 152, Exit Slave with a purse to Dorcium at the command of Geta.
1. 310, Exit Phaedria ostensibly to fetch Antipho at the command of Demipho. In reality he sneaks off to his lady-love, l. 310. Motive, l. 309 ff.
1. 446, Exit Geta to see if Antipho has returned home at the command of Demipho. Motive, l. 445.
1. 565, Exit Antipho home to comfort his wife at the bidding of Geta. Motive, l. 563 ff.
1. 712, Exit Antipho to avoid meeting his father and to inform Phaedria at the command of Geta.*
1. 727, Exit Geta to conduct Demipho to Phormio at the command of Demipho. Motive, l. 718 ff.*
1. 783, Exit Geta to inform Phanium and announce the coming of Nausistrata at the command of Demipho. Motive, l. 777 ff.*

(2). To Withdraw.

Aristophanes:

Ἀχαρνῆς :

1. 828, Exit the Informer at the command of Dicaeopolis. Motive, l. 827 ff.
 Δι κλάων γε σύ
 εἰ μὴ ἔτρωσε συκοφαντήσεις τρέχων.
1. 1036, Exit the Countryman when repulsed and ordered away by Dicaeopolis. Motive, l. 1035 ff.
 Δι: . . . ἀλλ' ἀπὼν οἴμωξέ ποι.

Ἐιρήνη :

- l. 1223, Exit the Crest-maker at the command of Trygaeus. Motive,
l. 1221 ff.

Τρ: ἀπόφερ' ἀπόφερ' ἐς κόρακας ἀπὸ τῆς οἰκίας.

- l. 1239, Exit the Breast-plate-seller at the command of Trygaeus.

Τρ: ἀπόφερ', οὐκ ὠνήσομαι.

- l. 1294, Exit the Son of Lamachus at the command of Trygaeus.

Τρ: ἄπερρὲ καὶ τοῖς λογχοφόροις αἴδ' ἰών.

Ὅρνιθες :

- l. 1259, Exit Iris at the command of Peisthetairus. Motive, l. 1258 ff.

Πλουῦτος :

- l. 609, Exit Poverty, defeated, at the command of Chremylus. Motive,
l. 606 ff.

Menander:

Περικειρομένη :

- l. 235, Exit Sosias at the command of Polemon. Motive, l. 231.

Πο: πρὸς τῶν θεῶν, ἀνθρωπ', ἄπελθ'.

Σαμία :

- l. 80, Exeunt Cook and Attendants indoors at the command of Parmeno.

Παρ: . . . ἀλλὰ παράγειτ' εἴσω.

Plautus:

Amphitryon:

- l. 543, Exit Mercury at Jupiter's command, as Sosia.

JUP: Abi prae, Sosia.

iam ego sequar.

- l. 856, Exit Sosia indoors at the command of Alcmena.

ALC: Abin hinc a me dignus domino servos?

Asinaria:

- l. 544, Exit Philaenium indoors at the command of her mother Clearata. Motive, l. 543 ff.

CLE: Intro abi, nam te quidem edepol nihil est impudentius.

- l. 941, Exit Demaenetus home at the command of his wife.

ART: I domum.

Bacchides:

- l. 605, Exit Parasite of Cleomachus at the command of Pistoclerus. Motive, l. 604.

PISTOC: Abeas, celeriter factost opus.

Captivi:

- l. 452, Exit Tyndarus indoors at the command of Hegio.

Casina:

- l. 148, Exit Pardalisca indoors at the command of her mistress.

- l. 302, Exit Chalinus indoors at the command of Lysidamus.

1. 793, Exit Pardalisca indoors at the command of Lysidamus. Motive, l. 791 ff.
1. 835, Exeunt women indoors at the command of Lysidamus and Olympio. Motive, l. 832 ff.

Cistellaria:

1. 119, Exit Gymnasium indoors at the command of Syra.

Curculio:

1. 215, Exit Palinurus indoors with Phaedromus at his command.
1. 524, Exit Planesium with Curculio at the command of Cappadox. Motive, l. 521 ff.

Epidicus:

1. 80, Exit Thesprio into the house of Chaeribulus at the command of Stratippocles. Motive, l. 68 ff.
1. 403, Exeunt Slave and Music-girl indoors at the command of Periphanes. Motive, l. 399 ff.
1. 519, Exit Music-girl at the command of Periphanes. Motive, l. 518.

Mercator:

1. 677, Exit Syra indoors at the command of Dorippa.
1. 782, Exeunt Cook and attendants at the command of Lysimachus. Motive, l. 778 ff.
1. 930, Exit Slave indoors at the command of Charinus.

Miles Gloriosus:

1. 396, Exit Philocomasium indoors at the command of Palaestrio. Motive, l. 394 ff.*
1. 812, Exit Pleusicles into the house of Periplectomenus at the bidding of Palaestrio. Motive, l. 808 ff.*
1. 1198, Exeunt Acroteleutium and Milphidippa indoors at the command of Palaestrio.*
1. 1280, Exeunt Acroteleutium and Milphidippa into the house of Periplectomenus at the command of Pyrgopolynices.*

Mostellaria:

1. 314, Exit Slave after receiving orders from Callidamates and being dismissed by him.*
1. 398, Exeunt Philematium and Delphium indoors at the command of Tranio. Motive, l. 397.*
1. 469, Exeunt slaves away from the haunted house at the command of Theopropides. Motive, l. 468.
1. 528, Exit Theopropides in fright at the command of Tranio. Motive, l. 527 ff.*

Persa:

1. 469, Exeunt Sagaristo and Saturio's daughter at the command of Toxilus.*

Poenulus:

- l. 808, Exit Collybiscus indoors with his master at his command.
- l. 1154, Exeunt Slaves and Giddeneme indoors at the command of Hanno. Motive, l. 1147 ff.

Rudens:

- l. 1051, Exeunt Slaves indoors at the command of Daemones.
- l. 1257, Exit Gripus indoors in anger at the command of Daemones. Motive, l. 1254 ff.

Trinummus:

- l. 3, Exit Poverty into the house of Charmides at the command of Luxury.

Truculentus:

- l. 757, Exit Astaphium indoors at the bidding of Phronesium. Motive, l. 755 ff.

Terence:

Adelphoe:

- l. 175, Exeunt Parmeno and the Girl at the command of Aeschinus. Motive, l. 167 ff.
 AES: abi prae strenue ac fores aperi.
 SANNIO: ceterum hoc nili facis?
 AES: i intro nunciam tu. . .

Andria:

- l. 337, Exit Byrria at the dismissal of Charinus.
 CHAR: fugin hinc?

Eunuchus:

- l. 815, Exit Sanga homewards at the command of Gnatho. Motive, l. 814 ff.
 GNATHO: Sanga, ita ut fortis decet milites, domi focique fac viccissim ut memineris.
- l. 816, Exit the Army at the command of Thraso.
 THRASO: vos me hac sequimini.

Hecyra:

- l. 429, Exeunt Sosia and Servants indoors at the command of Parmeno.
 PAR: ite intro: . . .
- l. 880, Exit Parmeno indoors with Pamphilus at his command.

(b). Through force.

Aristophanes:

Ἀχαρνῆς :

- l. 958, Exit Nicharchus being carried off by slaves. Motive, l. 953 ff.
 Δι: αἶρον λαβὼν τὸν κέραμον ὃ Βοιώτιε.
 Βο: ὑπόκνυτε τὰν τύλαν ἰὼν Ἰσμήνιχε.
 Δι: χῶπως κατοίσεις αὐτον εὐλαβούμενος.

Ἑκκλησιάζουσαι :

- l. 1111, Exit Youth dragged by the Old Women. Motive, l. 1093.

Νεας: οἷμοι κακοδαίμων ἐγγὺς ἤδη τῆς θύρας

Ἐιρήνη : ἐλκόμενος εἰμ'.

- l. 1119, Exit soothsaying Priest, driven off by blows.

Τρ: ὦ παῖε παῖε τὸν βακίν. Ιε: μαρτύρομαι.

Θεομοφοριάζουσαι :

- l. 946, Exit Mnesilochus, taken by the police. Motive, l. 943 ff.*

Πρ: ἔχοντα ταῦτ' ἔδοξε τῇ βουλῇ σεδεῖν,

ἵνα τοῖς παριοῦσι δῆλος ᾗ τ' πανοῦργος ὢν.

Μν: ἰαππαπαῖα ἔῳ κροκῶθ' οἷ ἔργασαι

κοῦκ ἔστ' ἔτ' ἐλπίς οὐδεμία σωτηρίας.

Νεφέλαι :

- l. 1302, Exit Amarynias, driven off by blows. Motive, l. 1298 ff.

Στ: ὕπαγε. τί μέλλεις; οὐκ ἐλῶς; ὧ σαμφοράς;

Αμ: ταῦτ οὐκ ὕβρις δῆτ' ἐστίν;

*Ορνίθες :

- l. 991, Exit Soothsayer, driven away by threats and blows. Motive, l. 990 ff.

- l. 1020, Exit Meton, driven away by blows and insults. Motive, l. 1019 ff.

- l. 1031, Exit Overseer, driven away by blows. Motive, l. 1029 ff.

- l. 1045, Exit Hawker-of-laws, driven off by Peisthetairus. Motive, l. 1044 ff.

- l. 1047, Exit Overseer, driven off by blows.

- l. 1051, Exit Hawker, driven off by force.

- l. 1054, Exit Overseer, driven off. Motive, l. 1053 ff.

- l. 1055, Exit Hawker, driven off by force.

- l. 1466, Exit Sycophant, driven away by blows.

Σφήκες :

- l. 1449, Exit Philocleon carried by Bdelycleon.

Plautus:

Amphitryon:

- l. 462, Exit Sosias, driven off by the threats and blows of Mercury. Motive, l. 454 ff.

MER: nam si me inritassis, hodie lumbifragium hinc auferes.

Sos: Abeo potius.

Captivi:

- l. 750, Exit Tyndarus, taken by the overseers to the stone quarries.*

TYND: Vis haec quidem hercle est, et trahi et trudi simul.

Menaechmi:

- l. 1018, Exit slaves, driven off by the blows of Messenio. Motive, l. 1017 ff.

MES: Agite, abite, fugite hinc in malam crucem. em tibi
etiam: quia postremus cedie, hoc praemi feres.

Mostellaria:

- l. 386, Exit Callidamates, dragged by slaves at the command of
Tranio. Motive, l. 385 ff.*

TR: Abripite hunc intro actutum inter manus.

Persa:

- l. 298, Exit Paegnium, driven indoors by the threats and blows of
Sagaristo. Motive, l. 293 ff.

SAG: Atque id fiat, nisi te hodie, si prehendero, defigam in
terram colaphis.

- l. 752, Exit Dordalus dragged to the praetor by Saturio. Motive, l.
744 ff.*

Rudens:

- l. 868, Exit Labrax dragged to court.*

Terence:

Andria:

- l. 865, Exit Davus, carried off by Dromo.

SIM: rape.

cura adservandum vinctum, atque, audin? quadrupedem
constringito.

Eunuchus:

- l. 716, Exit Dorus indoors, driven by blows as well as by command.
Motive, l. 715.

PHAE: i intro nunciam.

DORUS: oiei.

II. Voluntary Exits.

- (a). On one's own initiative.

- (1). To accomplish some specific purpose.

Aristophanes:

Ἀχαρνῆς :

- l. 815, Exit Dicaeopolis indoors to fetch salt and onions to trade with
the Megarian. Motive, l. 813 ff.

Με: τὸ μὲν ἄτερον τούτων σκορόδων τροπαλίδος,

τὸ δ' ἄτερον, αἱ λῆς, χοίνικος μόνος ἀλῶν.

Δι: ὠνήσομαί σου περιμέν' αὐτοῦ.

Βάτραχοι :

- l. 478, Exit Aeacus to fetch the monsters of Hades to attack Dionysus.
Motive, l. 475 ff.*

τὼ νεφρὸν δέ σου

αὐτοῖσιν ἐντέροισιν ἡματωνένω

διασπάζονται Γοργόνες Τειθράσαι,

γεφ' ἄς ἐγὼ δρομαῖον ὀργήσω πόδα.

1. 578, Exeunt Inn-keeping Woman to fetch Cleon to punish the supposed Hercules. Motive, l. 577 ff.*

ΠΛ: ἀλλ' εἴ μ' ἐπὶ τὸν Κλέων', ὅς αὐτοῦ τήμερον
ἐκπηγνείται ταῦτα προσκαλούμενος.

1. 674, Exit Aeacus, taking Dionysus and Xanthias to Pluto and Persephone for identification. Motive, l. 669 ff.*

. . . ἀλλ' εἴσιτον
ὁ δεσπότης γὰρ αὐτὸς ὑμᾶς γνώσεται
χῆ φερρέφατθ', ἄτ' ὄντε κακείνω θεῷ

Ἐκκλησιάζουσαι :

1. 727, Exit Blepyrus after Praxagora so that people may marvel at him as her husband. Motive, l. 725 ff.

θέρε νυν ἐγὼ σοι παρακολουθῶ πλησίον,
ἵν' ἀποβλέπωμαι καὶ λέγωσί μοι ταδί,
τὸν τῆς στρατηγοῦ τοῦτον οὐ θαυμάζετε;

Ἐιρήνη :

1. 1315, Exeunt Trygaeus and the son of Cleonymus to fetch the bride and feast. Motive, l. 1302 ff.

Θεσμοφοριάζουσαι :

1. 654, Exit Cleisthenes to announce the state of affairs to the prytanists and to summon the police.*
1. 764, Exit Mica to inform the prytanists and to bring Cleisthenes to help.*
1. 946, Exeunt the Police and Critilla, taking Mnesilochus to bind him on a plank for exposure. Motive, l. 943 ff.*
1. 1203, Exit the Scythian in pursuit of the dancing girl.*
1. 1225, Exit the Scythian in pursuit of Euripides and Mnesilochus, misdirected by the chorus.

Ἰππῆς :

1. 154, Exit Nicias to watch the sleeping Paphlagonian.
1. 1110, Exeunt Cleon and the Sausage-seller to fetch gifts of food for Demus. Motive, l. 1104 ff.*

Λυσιστράτη :

1. 610, Exit the Proboulos to inform the other Probouloi of the situation.*
1. 952, Exit Myrrhina into the Acropolis to force her husband to end the war.*
1. 1012, Exit the Proboulos to inform the Council of the progress of the truce.*

Ὅρνιθες :

1. 1469, Exit Peisthetairus with his attendants to return the supplies of wings to their proper place. Motive, l. 1469.

Πλοῦτος :

1. 252, Exeunt Chremylus and Wealth into the house of Chremylus to meet the wife and son. Motive, l. 249 ff.
1. 321, Exit Cario indoors to get something to eat when his master isn't looking. Motive, l. 318 ff.
1. 769, Exit Wife indoors to fetch gifts of welcome. Motive, l. 768 ff.
1. 958, Exeunt Good-Man and Cario indoors to pay their respects to Wealth.
1. 1096, Exeunt Old Lady, Youth, and Chremylus indoors to see Wealth. Motive, l. 1088 ff.
1. 1170, Exeunt Cario and Hermes indoors to provide Hermes with a new job. Motive, l. 1161 ff.

Σφήκες :

1. 833, Exit Philocleon to fetch something for the court rail.
1. 1449, Exit Bdelycleon carrying Philocleon indoors to prevent his insulting more complainants.

Menander:

Ἐπιτρέποντες :

1. 27, Exit Smicrines indoors to learn clearly the situation of his daughter Pamphila. Motive, l. 25 ff.*
 Σμ:(εἴσειμι ν) ὕν εἴσω, σοφῶς τε πυθόμενος
 (ὅπως ἔχει) τὰ τῆς θυγατρὸς βουλευέσομαι
 (ὄντινα τ)ρόπον πρὸς τοῦτον ἤδη προσβαλῶ.
1. 35, Exeunt Chaerestratus and Simmias into the house of Chaerestratus to see Charisius. Motive, l. 32.
 ἴωμεν δεῦρο πρὸς Χαρίσιον.
1. 154, Exit Smicrines to the city to continue his investigations regarding his son-in-law's behavior, the exit being delayed by the arbitration between Davus and Syrus. Motive, l. 360 ff.
 Ονε: τίς ἐσθ' ὁ προσιών; Σμ(ι)κρίνης ἀναστρέφει
 ἐξ ἄστεως πάλιν, ταρακτικῶς ἔχων
 αἰθις. πέπ(ν)σται τὰς ἀλ(η)θείας ἴσ(ω)ως
 παρὰ τινος οὗτος.
1. 339, Exit Abrotonon indoors with the ring gained from Onesimus to see Charisius. Motive, l. 297 ff.*
 τὸν δακτύλιον λαβ(οῦ)σα τ' εἴσω τουτονὶ
 εἴσειμι πρὸς ἐκείνον.
1. 365, Exit Onesimus indoors to find out about Abrotonon. Motive, l. 363 ff.
 . . . ἐκ(ποδὸν δὲ β)ούλομαι
 ποιεῖν ἐ(μαντὸν οὐδ' ἰδεῖν αὐτὸν δοκ)εῖν
 πρ(ό)τερον γὰρ Ἀβρότονον τί ποεῖ σκοπεῖν) με δεῖ.

Κίθαριστής :

1. 65, Exit Laches indoors to look for Moschion. Motive, l. 63 ff.

Περικειρομένη :

- l. 70, Exit Sosias to the country to inform Polemon of the development of events. Motive, l. 68 ff.*
- l. 76, Exit Davus to find Moschion to inform him of Glycera's arrival. Motive, l. 74 ff.*
- l. 275, Exit Polemon with Pataecus indoors to look over Glycera's finery. Motive, l. 266 ff.*

Σαμία :

- l. 148, Exit Demeas indoors to find the Samian in order to eject her. Motive, l. 140 ff.*

Plautus:

Amphitruo:

- l. 853, Exit Amphitryon to fetch Naucrates from the boat.
AMPH: ego huc ab navi mecum adducam Naucratem.
- l. 983, Exit Jupiter in the form of Amphitryon to sacrifice to himself.
Motive, l. 966 ff.
JUP: Ego rem divinam intus faciam, vota quae sunt.
- l. 1039, Exit Jupiter indoors to look after Alcmena.*
JUP: Intro ego hinc eo. Alcumena parturit.
- l. 1146, Exit Amphitryon to see his wife.
AMPH: ibo ad uxorem intro.

Asinaria:

- l. 248, Exit Argyrippus to the forum to endeavor to borrow some money. Motive, l. 243 ff.
ARGY: Interii, si non invenio ego illos viginti minas. . .
nunc pergam ad forum atque experiar opibus.
- l. 503, Exeunt Leonida, Libanus, and the Trader to the forum to seek Demaenetus. Motive, l. 485 ff.*
- l. 809, Exeunt Diabolus and the Parasite into the house of Clearata with the money and contract for Philenium, in order to obtain her.*
- l. 919, Exit the Parasite to tell Diabolus that his orders have been carried out. Motive, l. 913 ff.
- l. 941, Exit Artemona, taking her husband home to scold him. Motive, l. 937 ff.*

Aulularia:

- l. 66, Exit Euclio indoors to see if his gold is all right. Motive, l. 65.
- l. 119, Exit Euclio to the forum to put in his claim for the present of money distributed to each citizen of his curia. Motive, l. 107.
- l. 202, Exit Euclio indoors to see if his gold is safe.
- l. 242, Exit Euclio indoors to see if his gold is safe when he hears a clinking sound.
- l. 265, Exeunt Megadorus and Pythodicus to the market to get provisions, etc., for the wedding.

- l. 274, Exit Euclio to the forum for provisions for the marriage.
- l. 371, Exit Pythodicus into the house of Megadorus to oversee the cooks. Motive, l. 363.
- l. 396, Exit Euclio indoors on hearing the cooks to rescue his gold.
- l. 405, Exit Anthrax indoors to oversee his helpers.
- l. 444, Exit Euclio indoors to get his pot of gold, while the cooks are kept outside by threats.*
- l. 579, Exit Megadorus into his house for a bath and to sacrifice, after his chat with Euclio.
- l. 586, Exit Euclio with his gold to intrust it to the temple of Faith.*
- l. 615, Exit Euclio into his house to get a bath and to sacrifice before the wedding. Motive, l. 612.
- l. 623, Exit Strobilus to the temple of Faith to get Euclio's pot of gold. Motive, l. 619.*
- l. 628, Exit Euclio to the temple of Faith to rescue his gold.*
- l. 660, Exit Euclio to the temple of Faith to fetch his gold in order to hide it elsewhere. Motive, l. 659.*
- l. 676, Exit Euclio with his pot of gold to hide it in the grove of Silvanus.*
- l. 681, Exit Strobilus to the grove of Silvanus to watch where Euclio hides his gold. Motive, l. 678.*
- l. 696, Exit Eunomia to see her brother regarding the marriage. Motive, l. 695.*
- l. 700, Exit Lyconides to see his uncle about the marriage.*
- l. 712, Exit Strobilus homewards to hide the pot of gold.*
- l. 802, Exit Euclio into his house to find out about his daughter.*

Bacchides:

- l. 108, Exeunt the Bacchides indoors to bathe and rest. Motive, l. 105 ff.
- l. 169, Exeunt Pistoclerus and Lydus into the house of Bacchis to prepare for a revel. Motive, l. 139 ff.
- l. 348, Exit Nicobulus to the forum to seek his son Mnesilochus. Motive, l. 346 ff.
- l. 367, Exit Chrysalus to report to his master Mnesilochus. Motive, l. 366.
- l. 383, Exit Lydus to inform Philoxenus of his son's bad behavior. Motive, l. 382.*
- l. 525, Exit Mnesilochus with his slaves into the house of Nicobulus to give over the gold to his father and to intercede for Chrysalus. Motive, l. 520 ff.*
- l. 572, Exit Pistoclerus, taking Mnesilochus into the house of the Bacchides to see that there are twin sisters. Motive, l. 568 ff.*
- l. 794, Exit Nicobulus into his house to summon slaves to bind Chrysalus. Motive, l. 796.

- 1. 904, Exit Cleomachus to the forum to seek Bacchis. Motive, l. 900 ff.
- 1. 912, Exit Chrysalus into the house of Bacchis to "upbraid" Mnesilochus. Motive, l. 907 ff.
- 1. 1052, Exit Nicobulus indoors to fetch gold for Chrysalus. Motive, l. 1050 ff.*
- 1. 1066, Exit Nicobulus to the forum to pay off Cleomachus. Motive, l. 1060 ff.*
- 1. 1075, Exit Chrysalus into the house of Bacchis to carry his booty of gold to Mnesilochus.

Captivi:

- 1. 460, Exit Hegio with Philocrates to get money and a passport. Motive, l. 449 ff.*
- 1. 497, Exit Ergasilus to the harbor looking for a host. Motive, l. 496.*
- 1. 513, Exeunt Hegio and Aristophontes into Hegio's house to see Tyndarus, who is passing as Philocrates.*
- 1. 767, Exit Hegio with Aristophontes to return him to the home of his brother, where he is keeping his other prisoners. Motive, l. 764 ff.
- 1. 921, Exit slave to find Hegio and tell him of Ergasilus' raid on the provisions. Motive, l. 918 ff.

Casina:

- 1. 143, Exit Chalinus indoors to follow and spy on Olympio.
- 1. 275, Exit Cleostrata indoors to summon Chalinus and to talk with Olympio. Motive, l. 272.
- 1. 423, Exeunt Lysidamus and Olympio indoors to hurry up preparations. Motive, l. 422.
- 1. 503, Exit Lysidamus into Alcesimus' house to make sure he has attended to his part of the plot. Motive, l. 502.
- 1. 514, Exit Chalinus to report his discoveries to his mistress and cause trouble for his enemies. Motive, l. 504 ff.*
- 1. 590, Exit Cleostrata indoors to continue preparations. Motive, l. 587 ff.*
- 1. 614, Exit Alcesimus to send his wife over to the neighbor's. Motive, l. 613.*

Cistellaria:

- 1. 630, Exit Melaenis home to fetch Selenium.*
- 1. 650, Exit Alcesimus carrying Selenium into his house to secure her for himself. Motive, l. 647.*
- 1. 652, Exit Melaenis with her maid Halisca to inform Alcesimarchus of the true state of affairs. Motive, l. 651.*
- 1. 773, Exeunt Phanostrata, Lampadio, and Halisca into the house of Alcesimarchus to take the casket to its owner, question Melaenis, and clear up relationships. Motive, l. 760 ff.*

1. 781, Exit Lampadio taking Demipho indoors to see his new-found daughter. Motive, l. 749.

Curculio:

1. 461, Exeunt Curculio and Lyco with Cappadox to fetch Planesium from the house of Cappadox. Motive, l. 457 ff.
1. 532, Exit Cappadox into the temple of Aesculapius to propitiate the divinity.
1. 590, Exit Therapontigonus in a rage to look for Curculio. Motive, l. 585.

Epidicus:

1. 165, Exit Epidicus into the house of Chaeribulus to give a message to Stratipoccles. Motive l. 164.
1. 319, Exit Epidicus indoors to get the money from Periphanes.*
1. 377, Exit Epidicus to carry out his scheme for helping Stratippocles. Motive, l. 363 ff.*
1. 492, Exeunt Captain and servant in quest of the music girl, when they find she is not the one brought out by Periphanes.
1. 606, Exit Periphanes to look for Epidicus. Motive, l. 605.
1. 633, Exit Stratippocles into the house of Chaeribulus to get the money for the money-lender.*

Menaechmi:

1. 332, Exit Cylindrus the cook indoors with the provisions to tell Erotium of the arrival of her supposed guest, Menaechmus II. Motive, l. 331.
1. 521, Exit Peniculus into the house of Menaechmus I to tell his wife of the theft of the mantle for Erotium, etc. Motive, l. 518 ff.*
1. 558, Exit Menaechmus II to find Messenio and tell him of his luck. Motive, l. 557.
1. 667, Exit Peniculus to the forum to look up new prospects, in despair of receiving benefits from the family of Menaechmus I. Motive, l. 666.
1. 700, Exit Menaechmus I to consult his friends about the situation, being shut out from the houses of both his mistress and his wife.
1. 875, Exit father to fetch a doctor for the "insane" Menaechmus II.*
1. 956, Exeunt father and doctor to make preparations and summon slaves to aid. Motive, l. 954 ff.*
1. 1038, Exit Messenio to bring the luggage to Menaechmus II. Motive, l. 1035.
1. 1049, Exit Menaechmus I into Erotium's house to try to induce her to return the mantle. Motive, l. 1048.*

Mercator:

1. 468, Exit Demipho to the Harbor to find Lysimachus to get him to buy Pasicompsa for him. Motive, l. 466 ff.*

1. 498, Exit Eutychus to the harbor to endeavor to buy Pasicompsa. Motive, l. 486 ff.*
1. 586, Exeunt Lysimachus and Demipho to the market for provisions. Motive, l. 582.
1. 660, Exit Charinus indoors to greet his mother and father and prepare to go into exile. Motive, l. 659.
1. 666, Exit Eutychus to hire public criers to search for Pasicompsa. Motive, l. 663 ff.
1. 691, Exeunt Dorippa and Syra indoors to see Pasicompsa. Motive, l. 689 ff.
1. 802, Exit Lysimachus to look for Demipho to get him to take the girl and free him from suspicion. Motive, l. 797 ff.
1. 816, Exit Eutychus indoors to see his father's "mistress."*
1. 829, Exit Syra indoors to report to Dorippa that her father was not at home. Motive, l. 803.
1. 956, Exeunt Charinus and Eutychus indoors to see Pasicompsa. Motive, l. 937 ff.*

Miles Gloriosus:

1. 344, Exit Palaestrio to fetch Philocomasium.
1. 935, Exit Palaestrio to find Pyrgopolynices, give him the ring, and bring him home. Motive, l. 931.*
1. 1092, Exit Milphidippa to carry a message to and fetch Acroteleutium. Motive, l. 1084 ff.*
1. 1393, Exit slave boy to see about the tumult indoors.

Mostellaria:

1. 857, Exeunt Theopropides and Tranio to examine Simo's house. Motive, l. 674 ff.*
1. 992, Exeunt Phaniscus and Pinacium to look for Callidamates. Motive, l. 990.
1. 1040, Exit Theopropides with Simo into Simo's house to fetch slaves and whips. Motive, l. 1037 ff.*

Persa:

1. 167, Exit Toxilus indoors to fetch a boy to carry a note to his sweetheart. Motive, l. 165 ff.
1. 673, Exit Dordalus into his house to fetch money to buy the girl.*
1. 752, Exit Saturio, dragging Dordalus to the praetor. Motive, l. 746.*

Poenulus:

1. 409, Exeunt Adalphasium and Anterastylis to the shrine of Venus to worship. Motive, l. 318 ff.
1. 448, Exit Agorastocles to fetch witnesses. Motive, l. 447 ff.*
1. 922 (923-929 bracketed), Exit Milphio indoors to inform his master. Motive, l. 920 ff.*

Pseudolus:

1. 380, Exit Ballio to buy fish. Motive, l. 168.

- l. 561, Exit Simo to the forum to find Ballio and warn him. Motive, l. 897 ff.
- l. 766, Exit Pseudolus to the forum to get money and to instruct Simmia. Motive, l. 764 ff.*
- l. 904, Exit Ballio indoors to warn his household against Pseudolus. Motive, l. 903 ff.
- l. 1016, Exeunt Simmia and Ballio indoors to complete their deal and fetch the girl.*
- l. 1245, Exit Simo indoors to ambush Pseudolus and fetch money.*

Rudens:

- l. 159, Exit Plesidippus with his friends to see if one of the shipwrecked men is Labrax. Motive, l. 155.
- l. 184, Exeunt Daemones and Sceparnio to cut reeds for new thatch. Motive, l. 100 ff.
- l. 403, Exit Trachalio into the temple to see Palaestra. Motive, l. 350 ff.*
- l. 457, Exit Ampelisca into the temple to tell Palaestra of the approach of Labrax. Motive, l. 454 ff.*
- l. 484, Exit Sceparnio into the temple to take in the urn of water. Motive, l. 483 ff.
- l. 570, Exit Labrax into the temple to find Palaestra and Ampelisca. Motive, l. 568.*
- l. 592, Exit Charmides into the temple to find his friend Labrax.
- l. 660, Exit Daemones into the temple to see that the slaves obey his orders as regards Labrax. Motive, l. 658 ff.*
- l. 891, Exit Charmides to court to help convict Labrax. Motive, l. 890 ff.
- l. 1183, Exeunt Palaestra, Daemones, Ampelisca, and Trachalio indoors to inform Daedalis of her daughter's return. Motive, l. 1179 ff.*
- l. 1264, Exit Daemones indoors to perform a sacrifice. Motive, l. 1263 ff.
- l. 1280, Exeunt Plesidippus and Trachalio indoors to see Daemones, Palaestra, etc. Motive, l. 1275 ff.*
- l. 1352, Exit Gripus indoors to fetch Daemones. Motive, l. 1351 ff.*

Stichus:

- l. 143, Exit Antipho to inform his friends of the resolution of his daughters.
- l. 397, Exit Philumena indoors to offer a sacrifice of thanksgiving.
- l. 401, Exit Gelasimus indoors to read up on jokes. Motive, l. 400 ff.
- l. 504, Exit Gelasimus to seek advice from his friends. Motive, l. 503 ff.
- l. 569, Exit Antipho indoors to congratulate his daughters on the safe arrival of their husbands. Motive, l. 567 ff.
- l. 623, Exit Pamphilus to sacrifice.

- l. 640, Exit Gelasimus indoors to kill himself. Motive, l. 638 ff.
- l. 648, Exit Stichus into the house of Epignomus to fetch a cask of wine. Motive, l. 647 ff.*
- l. 670-2, Exeunt Stichus and Sargarinus into the house of Pamphilus to get provisions. Motive, l. 661 ff.*
- l. 682, Exit Stephanium into the house of Pamphilus to attend to her friends there.

Trinummus:

- l. 581, Exeunt Philto and Lesbonicus to see Lysiteles for the ratification of the nuptials. Motive, l. 580 ff.*
- l. 614, Exit Callicles to seek the advice of Megaronides about providing a dowry. Motive, l. 612 ff.*
- l. 819, Exit Megaronides to the forum to hire a sharper. Motive, l. 815 ff.*
- l. 997, Exit the Sharper to inform Callicles of the arrival of Charmides. Motive, l. 995 ff.*

Truculentus:

- l. 314, Exit Stratilax to the forum to inform his master of his son's doings. Motive, l. 313 ff.*
- l. 447, Exit Dinarchus to fetch gifts for Phronesium. Motive, l. 443 ff.
- l. 668, Exit Strabax indoors to see Phronesium and to take her a gift. Motive, l. 661 ff.
- l. 849, Exit Callicles to inform his neighbor of the nuptial arrangements for his daughter. Motive, l. 848 ff.

Terence:

Adelphoe:

- l. 154, Exit Micio to the forum to find Aeschinus.
volo scire atque hominem convenire, si apud forumst.
- l. 280, Exeunt Aeschinus and Sannio to the forum to negotiate the purchase of the flute-player. Motive, l. 277.
ego ad forum ibo, ut hunc absolvam;*
- l. 287, Exit Syrus to help Aeschinus in his business in the forum and to procure provisions. Motive, l. 286.
ego iam transacta re convertam me domum cum obsonio.
- l. 434, Exit Syrus indoors to oversee the cooking. Motive, l. 420 ff.
piscis. . nactus sum: ei mihi ne corrumpantur cautiost.
- l. 506, Exit Hegio with Geta to see Sostrata.
duc me intro ad Sostratam.
- l. 510, Exit Demea to find his brother Micio to inform him about his son.
- l. 516, Exit Hegio to the forum to find and inform Micio. Motive, l. 512 ff.
- l. 586, Exit Demea to find his brother Micio, following the wrong directions of Syrus. Motive, l. 569 ff.

- l. 609, Exit Hegio with Micio indoors to inform Sostrata. Motive, l. 598 ff.*
- l. 706, Exit Micio indoors to prepare for the wedding after his conference with Aeschinus.*
- l. 712, Exit Aeschinus indoors to get ready for his marriage.*
- l. 757, Exit Micio into Sostrata's house to tell them they are all ready for the wedding. Motive, l. 719 ff.
- l. 782, Exit Demea indoors to see if his son Ctesipho is there. Motive, l. 779 ff.*
- l. 983, Exit Syrus after being freed to inform his wife of their freedom and money. Motive, l. 970 ff.

Andria:

- l. 227, Exit Davus to the forum to look for Pamphilus to inform him. Motive, l. 226.*
- l. 300, Exit Mysis to fetch a midwife. Motive, l. 299.
- l. 431, Exit Byrrria to inform Charinus of the conduct of Pamphilus.*
- l. 467, Exit Mysis taking Lesbia to care for Glycerium.
- l. 594, Exit Chremes homewards to inform his daughter of her approaching marriage.*
- l. 599, Exit Simo to inform Pamphilus of his approaching wedding.*
- l. 708, Exit Pamphilus indoors to see Glycerium.
- l. 715, Exit Davus to fetch the child. Motive, l. 722 ff.*
- l. 790, Exit Chremes indoors to see Simo.*
- l. 819, Exit Crito with Mysis to see Glycerium. Motive, l. 818.*
- l. 902, Exit Pamphilus to fetch Crito. Motive, l. 900 ff.*
- l. 952, Exit Chremes with Crito to see his daughter. Motive, l. 951.*
- l. 979, Exeunt Pamphilus and Charinus into Glycerium's to see Chremes about accepting Charinus also as a son-in-law. Motive, l. 975 ff.

Eunuchus:

- l. 283, Exit Gnatho, taking Pamphila into the house of Thais. Motive, l. 282.*
- l. 390, Exit Chaerea with Parmeno to assume the dress of the eunuch. Motive, l. 377 ff.
- l. 493, Exit Thais with Pythias to settle Chaerea and the slave girl indoors. Motive, l. 492.*
- l. 538, Exit Chremes with Dorias to the house of Thraso to see Thais. Motive, l. 537.*
- l. 770, Exeunt Thais and Chremes indoors to prepare to meet the attack of the captain. Motive, l. 752 ff.
- l. 917, Exeunt Chremes and Sophrona to see Thais and Pamphila.*
- l. 922, Exit Pythias indoors to find out if the recognition of Pamphila is sure. Motive, l. 921.
- l. 996, Exit Laches into the house of Thais to rescue his son Chaerea. Motive, l. 992 ff.*

Heautontimorumenos:

1. 212, Exit Chremes indoors to see about the dinner. Motive, l. 211.
1. 502, Exit Chremes on arbitration business for his neighbors. Motive, l. 498.
1. 667, Exeunt Chremes and Sostrata indoors to question their new found daughter. Motive, l. 658 ff.
1. 1002, Exit Syrus into the house of Menedemus to seek his intercession. Motive, l. 1001.

Hecyra:

1. 326, Exit Pamphilus into the house of Phidippus to see the sick Philumena. Motive, l. 324 ff.*
1. 515, Exit Laches to find his wife and vent his vexation on her. Motive, l. 513 ff.
1. 565, Exit Phidippus to command the slaves not to expose the child.*

Phormio:

1. 154, Exit Geta to the harbor to get a letter from his master. Motive, l. 149 ff.
1. 314, Exit Demipho home to sacrifice and summon friends.
1. 462, Exit Demipho to the harbor to inquire about the expected arrival of his brother.
1. 566, Exeunt Geta and Phaedria to see Phormio. Motive, l. 561 ff.
1. 681, Exeunt Chremes and Demipho into Chremes' house to get money for Phormio. Motive, l. 679 ff.*
1. 727, Exit Demipho to see Phormio. Motive, l. 718.*
- (2). To go to the Place of subsequent action.

Aristophanes:

**Αχαρνῆς :*

1. 203, Exit Dicaeopolis to his farm to enjoy his thirty-year truce. Motive, l. 195 ff.*

ταύτας δέχομαι καὶ σπένδομαι κακπίομαι,

χαίρειν κελεύων πολλὰ τοὺς Ἀχαρνέας.

ἐγὼ δὲ πολέμον καὶ κακῶν ἀπαλλαγεῖς

ἄξω τὰ κατ' ἀγροὺς εἰσὼν Διονύσια.

1. 1142, Exeunt Lamachus and his slaves to war, and Dicaeopolis and his slaves to feast. Motive, l. 1140 ff.

Λα:τὴν ἀσπίδ' αἶρον καὶ βιάδι' ὧ παῖ λαβόν.

νείφει.βαβαιάξ'χειμέρια τὰ πράγματα.

Δι:αἶρον τὸ δεῖπνον.συμποτικὰ τὰ ὀράγματα.

Βάτραχοι :

1. 1533, Exeunt all into Pluto's palace for a feast in honor of the victor before Dionysus takes him to the upper world. Motive, l. 1479 ff.

Πλ:χωρεῖτε τοῖνον ὧ Διόνυσ' εἴσω. Δι:τί daί;

Πλ:ἵνα ξενίσω (γὼ) σφὼ πρὶν ἀποπλεῖν.

Ἑκκλησιάζουσαι :

- l. 284, Exeunt Praxagora and her friends to the Pnyx after rehearsing. Motive, l. 282 ff.*

Πρ: ἀλλὰ σπεύσαθ' ὡς εἴωθ' ἐκεῖ

τοῖς μὴ παροῦσιν ὀρθρίοις ἐς τὴν πύκνα

ὑπαποτρέχειν ἔχουσι μηδὲ πάτταλον.

- l. 310, Exit the chorus to the Pnyx for the assembly. Motive, l. 289 ff.*

χωρῶμεν εἰς ἐκκλησίαν ὄνδρες

- l. 356, Exit Man to the assembly. Motive, l. 352 ff.

- l. 727, Exit Praxagora to the agora to receive the stores. Motive, l. 711 ff.*

- l. 871, Exit Man I to take his goods to the common store and feast. Motive, l. 866.

- l. 876, Exit Man II to feast.

- l. 1111, Exeunt Old Woman dragging the Youth. Motive, l. 1093 ff.

- l. 1183, Final exit in jubilee to the feast. Motive, l. 1181.

Ἐιρήνη :

- l. 728, Exit Trygaeus with Peace, etc., down to earth. Motive, l. 725 ff.*

- l. 1315, Exeunt Trygaeus and the son of Cleonymus to the wedding feast. Motive, l. 1301 ff.

- l. 1357, Final exit to the wedding feast. Motive, l. 1356.

Λυσιστράτη :

- l. 253, Exeunt Lysistrata and her supporters to aid the older women in the acropolis. Motive, l. 245 ff.*

- l. 1188, Exeunt Lysistrata, Lampito, and the Athenian and Lacedaemonian envoys into the acropolis to feast after the truce. Motive, l. 1182 ff.

Νεφέλαι :

- l. 509, Exeunt Socrates and Strepsiades into the reflectorium for the education of Strepsiades. Motive, l. 505 ff.*

- l. 1112, Exeunt Phidippides and the Unjust Reason into the reflectorium for the instruction of Phidippides. Motive, l. 1105 ff.*

- l. 1212, Exeunt Strepsiades and Phidippides into their home to feast on the return of Phidippides.

Ὅρνιθες :

- l. 675, Exeunt Peisthetairus and Euelpides into the Hoopoe's nest to be entertained. Motive, l. 645 ff.

- l. 1057, Exeunt Peisthetairus and Euelpides indoors to sacrifice without interruption. Motive, l. 1056.

- l. 1693, Exeunt Pisthetairus, Poseidon, and Heracles to heaven for the wedding of Peisthetairus. Motive, l. 1688 ff.

Πλούτος :

1. 252, Exeunt Chremylus and Wealth into the house of Chremylus for entertainment and to meet the wife and son. Motive, l. 249 ff.
1. 626, Exeunt Chremylus, Blesidemos, Cario and Wealth to the temple of Aesclepius. Motive, l. 620 ff.*
1. 801, Exeunt Wife, Chremylus, and Wealth indoors to bestow and receive the welcoming gifts away from the mob. Motive, l. 794 ff.
1. 1209, Final exit to install Wealth in the Opisthodomus. Motive, l. 1191 ff.

Σφήκες :

1. 1008, Exeunt Philocleon and Bdelucleon indoors to feast, the former crushed at the acquittal of Labes. Motive, l. 1003 ff.
1. 1264, Exeunt Philocleon and Bdelucleon to a feast after practicing repartee, etc.*
1. 1537, Final exit in and to a dancing revel. Motive, l. 1535.

Menander:

Ἐπιτρέποντες :

1. 493, Exeunt Abrotonon and Pamphila into the house of Charisius to clear up facts about the baby. Motive, l. 490.*
*εἶσω λαβοῦσά μ' ὥς σεαυτὴν εἷσαγε,
 ἵνα καὶ τὰ λοιπὰ πάντα μου πύθῃ σαφῶς.*

Κιθαριστής :

1. 52, Exeunt A. and M. to the market place while discussing M's affairs—A to act as counsellor.
*πρόαγων ἀκούσῃ καὶ τὰ λοιφ' ὧν μοι γενού
 πρὸς ἄγοραν δ' οὕτως ἅμα σύμβούλος.*

Plautus:

Amphitruo:

1. 1008, Exit Mercury indoors to prepare for mocking Amphitryon from the roof. Motive, l. 1007.*
 MER. Ibo intro, ornatum capiam qui potis decet;
 dein susum ascendam in tectum, ut illum
 hinc prohibeam.

Asinaria:

1. 126, Exit Demaenetus to the forum to the banker's to await Libanus. Motive, l. 125.*
 sed quid ego cesso ire ad forum, quo inceperam?
 atque ibi manebo apud argentarium.
1. 941, Exeunt Argyrippus and Philaenium into the house to have a good time after Demaenetus is taken off home.
 PHIL. Immo intro potius. sequere hac me, mi anime.
 ARGYR. Ego vero sequor.

Bacchides:

- l. 1206, Exeunt Nicobulus, Philoxenus, and the Bacchides indoors for a revel with the sons. Motive, l. 1203 ff.
 BACCH. It dies, ite intro accubitum,
 filii vos expectant intus.

Captivi:

- l. 1021, Exeunt all into Hegio's house to have the fetters taken from Tyndarus and put on Stalagmus. Motive, l. 1020.
 HEGIO: eamus intro, ut arcessatur faber, ut
 istas compedes tibi adimam, huic dem.

Casina:

- l. 758, Exeunt Lysidamus and Olympio indoors to see how the wedding feast is coming, and to attend it. Motive, l. 745.
 l. 854, Exeunt Lysidamus, Olympio, and "Casina" into the house of Alcesimus to revel. Motive, l. 853 ff.*
 l. 1018, Exeunt all into the house of Lysidamus for general merry-making and further recognitions. Motive, l. 1012 ff.

Curculio:

- l. 370, Exeunt Phaedromus, Curculio, and slaves indoors to feast and prepare the forged letter. Motive, l. 365 ff.*

Epidicus:

- l. 158, Exeunt Chaeribulus and Stratippocles into the house of Chaeribulus to have a gala time while Epidicus endeavors to straighten out affairs.
 l. 303, Exit Apocides to the forum where he is to later help Epidicus with his business.*

Menaechmi:

- l. 431, Exit Erotium into her house to entertain Menaechmus II at luncheon.*
 l. 996, Exit father to the doctor's house to be on hand when the "insane" Menaechmus I is brought there.
 l. 1162, Final exit indoors for entertainment and rejoicing. Motive, l. 1154 ff.

Mercator:

- l. 1026, Final exit into the house of Lysimachus to have a gala time after the complications are unraveled. Motive, l. 1015 ff.

Miles Gloriosus:

- l. 595, Exit Periplectomenus indoors to a council regarding later action. Motive, l. 592 ff.*
 l. 946, Exeunt Periplectomenus, Acroteleutium, and Milphidippa indoors to practice and plan. Motive, l. 944 ff.

Persa:

- l. 328, Exit Toxilus with Sagaristo indoors to put in motion plans for deceiving the pimp. Motive, l. 327.*

- l. 727, Exit Toxilus indoors to revel when his transaction with Dordalus is completed.

Poenulus:

- l. 503, Exeunt Lycus and Anthemonides indoors to revel. Motive, l. 499 ff.
 l. 720, Exeunt Lycus and Collybiscus indoors to revel, after terms are agreed on. Motive, l. 713 ff.*
 l. 1371, Exeunt Agorastocles, Hanno, and his daughters indoors to celebrate the reunion. Motive, l. 1366 ff.

Pseudolus:

- l. 1051, Exeunt Pseudolus, Simmia, and Phoenicium homeward in triumph to revel with Calidorus. Motive, l. 1043 ff.
 l. 1237, Exeunt Ballio and Harpax to the forum to complete a money deal. Motive, l. 1230 ff.

Rudens:

- l. 289, Exeunt Ptolemodratia, Palaestra, and Ampelesica into the temple to give and receive shelter respectively. Motive, l. 280 ff.*
 l. 1423, Exeunt Daemones, Labrax, and Gripus indoors to dinner.

Trinummus:

- l. 716, Exeunt Lesbonicus and Lysiteles to the home of Lesbonicus to further discuss the dowry question. Motive, l. 710 ff.*
 l. 1109, Exeunt Callicles and Charmides indoors to straighten out affairs. Motive, l. 1101.*

Truculentus:

- l. 698, Exeunt Astaphium and Stratilax indoors to revel. Motive, l. 695 ff.

Terence:

Adelphoe:

- l. 854, Exit Micio with Demea indoors to the marriage feast.
 MICIO: i ergo intro, et quoi rei est, ei rei nunc sumamus diem.

Eunuchus:

- l. 506, Exeunt Thais and Thraso and Gnatho to Thraso's house to feast, Motive, l. 459 ff.*
 GNATHO: eamus ergo ad cenam. quid stas?
 THAIS: ubi vis, non moror.
 THRASO: quid stamus? quor non imus hinc? . . . eamus.
 l. 614, Exit Antipho home with Chaerea to change Chaerea's clothes and attend a dinner. Motive, l. 607 ff.
 ANT: sed interim de symbolis quid actumst?
 CHAER: paratumst.
 ANT: . . . ubi? domin?
 CHAER: immo apud libertum Discum.
 ANT: perlongest. . . . muta vestem.

CHAER: ubi mutem? . . .

ANT: eamus ad me, ibi proximust ubi mutes.

CHAER: recte dicis.

Heautontimorumenos:

- l. 1409, Exit Syrus taking the young people in to dine with Chremes.
SYRUS: ite intro; nam vos iam dudum exspectat senex.

Phormio:

- l. 765, Exeunt Chremes and Sophrona into Demipho's house to clear up a misunderstanding in more privacy. Motive, l. 764 ff.*
CHR: sed per deos atque homines meam esse hanc cave resciscat quisquam.
So: nemo e me scibit.
CHR: sequere me: intus cetera audiemus.
l. 819, Exeunt Chremes and Demipho into Demipho's house to talk in privacy. Motive, l. 818 ff.
CHR: non satis tutust ad narrandum hic locus.
DEMI: at tu intro abi.
CHR: heus, ne filii quidem hoc nostri resciscant volo.
l. 1055, Final exit indoors to dinner when everything is straightened out. Motive, l. 1053 ff.
PHOR: me ad cenam voca.
NAU: pol vero voco
DEMI: eamus intro hinc.
(3). To escape or avoid someone.

Aristophanes:

Ἀχαρνῆς :

- l. 203, Exit Amphitheus to escape from the Acharnians.*
Αμ: ἐγὼ δὲ φευξοῦμαι γε τοὺς Ἀχαρνέας.
l. 479, Exit Euripides by having his servant close the door in order to get rid of Dicaeopolis.
Ευ: ἀνὴρ ὑβρίζει· κλῆε πηκτὰ δωμάτων.

Εὐρίπῃ :

- l. 233, Exit Hermes after greeting Trygaeus, on his way away to escape the confusion within.
ἀλλ' εἴμυ καὶ γὰρ ἐξιέναι γνώμην ἐμὴν
μέλλει· θορυβεῖ γοῦν ἔνδον.
l. 1245, Exit Trumpet-maker to escape the mockery of Trygaeus.
αἶμοι καταγελᾷς.
l. 1264, Exeunt Helmet-maker and Spear-sharpener to escape from the mockery of Trygaeus.
ὑβρίζομεθα· χωρῶμεν ὧ τῶν ἐκποδῶν.

Θεσμοφοριάζουσαι :

1. 279, Exit Euripides to escape from the assembly after seeing Mnesilochus there. Motive, l. 277 ff.*
1. 927, Exit Euripides to escape from the police. Motive, l. 923 ff.*
1. 1209, Exeunt Euripides and Mnesilochus to escape from the Scythian. Motive, l. 1208 ff.

Αντιστράτη :

1. 1241, Exeunt the Athenian strollers to get out of the way of the revellers coming out. Motive, l. 1239 ff.

Νεφέλαι :

1. 125, Exit Phidippides to escape from his raging father. Motive, l. 123 ff.
1. 1258, Exeunt Pasiās and witness when Strepsiades threatens them. Motive, l. 1253 ff.

Ὅρνιθες :

1. 1409, Exit Kinesias when ridiculed, to escape more mockery. Motive, l. 1407 ff.

Πλοῦτος :

1. 952, Exit Informer to escape from the tormenting of Cario and Good Man. Motive, l. 944 ff.

Σφήκες :

1. 1325, Exit Xanthias to avoid meeting the drunken Philocleon. Motive, l. 1324 ff.
1. 1412, Exeunt Breadseller and Witness to escape further mockery from Philocleon. Motive, l. 1406 ff.
1. 1441, Exit Complainant to escape further insults from Philocleon.

Menander:

Ἐπιτρέποντες :

1. 35, Exeunt Chaerestratus and Simmias indoors to escape some drunken youths. Motive, l. 33 ff.

Χαιρ:(ἴω)μεν,ὥς καὶ μειρακυλλίων ὄχλος

(εἰς τὸν τόσον τις ἔρχεθ' ὑποβεβρεγμέν(ων),

(οἷς) μ(ῆ) ῥοχλοῖν; εὐκαιρον εἴν(α)ί μ(οι) δοκεῖ)

1. 365, Exit Onesimus into the house of Chaerestratus to avoid meeting Smicrines. Motive, l. 360 ff.

Ον:τίς ἐσθ' ὁ προσίων; Σμ(ι)κρίνης. . .

ἐκ(ποδῶν δὲ β)ούλομαι

ποιεῖν ἐ(μαντὸν οὐδ' εἰν) αὐτὸν δοκεῖν

1. 493, Exeunt Pamphila and Abrotonon into the house of Charisius to avoid meeting whoever is coming out. Motive, l. 490.

. . . τὴν θύραν

τῶν γειτόνων τις ἐψόφηκεν ἐξίων

εἴσω λαβοῦσά μ' ὥς σεαυτὴν εἴσαγε,

ἵνα καὶ τὰ λοιπὰ πάντα μου πύθῃ σαφῶς.

Γεωργός :

- l. 21, Exit Z to get out of the way. Motive, l. 20.

ἀ)λλ' ἐκποδὼν ἄπειμι καὶ βουλεύσομαι
τοῦτ' αὖθ', . . .

Περικειρομένη :

- l. 235, Exit Abrotonon insulted to escape more insults. Motive, l. 234 ff.

. . . ποῖ στρέφει
λαϊκάστρι; ἡσχύνθης; μέλει τούτων τι σοί;

Σαμία :

- l. 112, Exit Parmeno to escape punishment.

Plautus:

Amphitruo:

- l. 550, Exit Jupiter "to get back to the ship before his absence is known," in reality to get away before the real Amphitryon arrives. Motive, l. 527 and 476 ff.

JUP: Nunc, ne legio persentiscat, clam illuc redeundum est
mihi,

.

MER: nam Amphitruo actutum uxori turbas conciet
atque insimulabit eam probri; . .

Asinaria:

- l. 919, Exit Parasite when Artemona starts after Demaenetus. Motive, l. 912 ff.

PAR: tempus est subducere hinc me; pulchre hoc
gliscit proelium.

Casina:

- l. 143, Exit Olympio indoors to withdraw from an unpleasant companion. Motive, l. 142.

abeo intro. taedet tui sermonis.

- l. 423, Exeunt Lysidamus and Olympio indoors to get away from Chalinus.

LYS: Nam praesente hoc plura verba fieri non desidero.

Curculio:

- l. 213, Exit Planesium indoors at the sound of the opening temple door to escape from Cappadox. Motive, l. 203 ff.*

PLAN: Bene vale, oculo mi, nam sonitum et crepitum
claustrorum audio.
aeditumum aperire fanum.

Epidicus:

- l. 80, Exit Thesprio indoors to get away from Epidicus.

Menaechmi:

- l. 558, Exit Menaechmus II to escape from the neighborhood with his booty. Motive, l. 552 ff.*

- l. 880, Exit Menaechmus II to escape from those who think him insane. Motive, l. 878 ff.*

Mercator:

- l. 224, Exeunt Charinus and Acanthio to avoid meeting Demipho. Motive, l. 219 ff.*
 l. 327, Exit Lysimachus to get away from boresome Demipho. Motive, l. 324 ff.

Miles Gloriosus:

- l. 455, Exit Philocomasium into the house of Periplectomenus to escape from Sceledrus.*
 l. 480, Exit Palaestrio to withdraw from Sceledrus and his muddled affairs. Motive, l. 478.

Mostellaria:

- l. 75, Exit Tranio to get away from the annoying Grumio. Motive, l. 74 ff.
 l. 83, Exit Grumio to the farm to avoid meeting Philolaches. Motive, l. 82 ff.
 l. 853, Exit Simo to the forum to get away from his wife at home. Motive, l. 697 ff.

Persa:

- l. 50, Exit Sagaristo to get away from boresome Toxilus. Motive, l. 48 ff.

Poenulus:

- l. 444, Exit Milphio to get away from the boring and puzzling Agorastocles. Motive, l. 432 ff.
 l. 795, Exit Lycus in flight to escape being taken to court. Motive, l. 789 ff.

Stichus:

- l. 496, Exit Epignomus indoors to break away from Gelasimus.
 l. 630, Exit Epignomus indoors to break away from Gelasimus.

Truculentus:

- l. 630, Exit Cyamus (Geta) to escape a fight with Stratophanes.
 l. 632, Exit Phronesium indoors with a "headache" to get away from Stratophanes. Motive, l. 631 ff.*

Terence:

Adelphoe:

- l. 434, Exit Syrus indoors to break away from Demea. Motive, l. 419 ff.

DEMEA:

porro autem —

SYRUS:

non hercle otiumst

nunc mi auscultandi.

Andria:

- l. 819, Exit Davus after Crito and Mysis to avoid meeting his master.
 DAVUS: sequar hos: me nolo in tempore hoc videat senex.

Eunuchus:

- l. 717, Exit Phaedria indoors ostensibly to punish Dorus, but in reality to get out of an embarrassing situation. Motive, l. 716 ff.*
 PHAE: alio pacto honeste hinc quo modo abeam nescio.
 actumst, siquidem tu me hic etiam, nebulo, ludificabere.
- l. 909, Exit Chaerea with Thais indoors so as not to be seen by Chremes on the street in his disguise. Motive, l. 906 ff.*
 CHAE: abeamus intro, Thais: nolo me in via
 cum hac veste videat.

Hecyra:

- l. 495, Exit Pamphilus after declaring his intentions, to get away from the insistence of his father. Motive, l. 494 ff.*
 PAM: non est consilium, pater:
 matris servibo commodis.
- LACHES: quo abis? ades:
 mane, inquam: quo abis?
- l. 705, Exit Pamphilus to withdraw from Laches and Phidippus.
 Motive, l. 703 ff.*

Phormio:

- l. 218, Exit Antipho in fright to avoid meeting his father. Motive, l. 215 ff.
- l. 533, Exit Dorio to get away from Phaedria. Motive, l. 485 ff.
- (4). To withdraw to a logical place when the present business is completed.

Aristophanes:

Ἀχαρνῆς :

- l. 622, Exit Lamachus to war against the Peloponnesians when worsted in his argument with Dicaeopolis. Motive, l. 620 ff.
 Δα: ἀλλ' οὖν ἐγὼ μὲν πᾶσι Πελοποννησίοις
 αἰὲν πολεμήσω καὶ ταραξέω πανταχῇ
 καὶ ναυσὶ καὶ πέζοις κατὰ τὸ καρτερόν.
- l. 833, Exit Dicaeopolis indoors with his purchase after sending off the Megarian when the trade was completed. Motive, l. 830 ff.
 Δι: θάρρει Μεγαρίκ' ἀλλ' ἥς τὰ χοιρίδι' ἀπέδον
 τιμῆς, λαβὲ ταντὶ τὰ σκόροδα καὶ τοὺς ἄλας,
 καὶ χαῖρε πόλλ'.
- l. 835, Exit Megarian homewards after trading his children for edibles.
 Motive, l. 834 ff.
 Με: ὦ χοιρίδια περῆσθε κᾶνις τῷ πατρὸς
 παίει ἐφ' ἀλὶ τὰν μᾶδδαν, αἶκα τις διδῶ.

1. 958, Exit the Boeotian with his purchase, the informer tied up as a pot. Motive, l. 954 ff.

Βο: ἰόκνυτε τὰν τύλαν ἰὼν Ἰσμήνιχε.

Δι: χῶπως κατοίσεις αὐτὸν εὐλαβούμενος.

1. 968, Exit the slave of Lamachus when Diaeopolis refuses to sell an eel to Lamachus. Motive, l. 963 ff.

Δι: ὁ ποῖς οὗτος Λάμαχος τὴν ἔγχελυν;

Θε: ὁ δεινός ὁ ταλαύρινος. . .

Δι: οὐκ ἂν μὰ Δι' εἰ δοίη γέ μοι τὴν ἀσπίδα.

ἀλλ' ἐπὶ τρέχει τοὺς λόφους κραδαινέτω.

ἦν δ' ἀπολιγαίνη, τοὺς ἀγορανόμους καλῶ.

1. 970, Exit Dicaeopolis indoors to enjoy his purchases after closing his market. Motive, l. 969 ff.

1. 1055, Exit Bridesman when repulsed by Dicaeopolis. Motive, l. 1054 ff.

1. 1066, Exit Bridesmaid with the ointment or wine received from Dicaeopolis. Motive, l. 1063 ff.

Βάτραχοι :

1. 164, Exit Hercules indoors after furnishing the requested information to Dionysus. Motive, l. 161 ff.

1. 177, Exit Deadman to Hades after refusing to carry the baggage of Dionysus.

1. 270, Exit Charon after ferrying Dionysus across.

Ἐιρήνη :

1. 153, Exeunt the daughters and slaves of Trygaeus indoors when he bids them farewell and flies to heaven. Motive, l. 149 ff.

1. 288, Exit War indoors to make other preparations when a pestle can not be obtained.

1. 728, Exit Hermes indoors after seeing off Trygaeus, Peace, etc., earthward. Motive, l. 719 ff.

Ἐκκλησιάζουσαι :

1. 477, Exit Chremes on his way home from the assembly after reporting events to Blepyrus. Motive, l. 376 ff.

1. 852, Exit Heraldess after making her announcement to attend the feast.

1. 1042, Exit Young Woman indoors when the Old Women drag off the Youth. Motive, l. 1037 ff.

Θεσμοφοριάζουσαι :

1. 265, Exit Agathon, with his house wheeled back inside, after fitting out Mnesilochus with women's clothes.

Ἰππῆς :

1. 1263, Exeunt all to prepare for the new regime of the Sausage-seller. Motive, l. 1259 ff.

Λυσιστράτη :

- l. 613, Exeunt Lysistrata and her supporters into the acropolis when the Proboulos retires. Motive, l. 611 ff.
 l. 979, Exit Cinesias homewards after Myrrhina leaves him. Motive, l. 952 ff.
 l. 1321, Final exit homewards in a revel. Motive, l. 1273 ff.

Νεφέλαι :

- l. 220, Exit disciple into the reflectorium back to his studies, after telling Strepsiades to call Socrates for himself.*
 l. 790, Exit Socrates into the reflectorium after refusing to teach Strepsiades further because of his stupidity. Motive, l. 783 ff.*
 l. 887, Exit Socrates into the reflectorium, leaving the two Reasons to teach Phidippides. Motive, l. 886 ff.
 l. 1104, Exit the Just Reason into the reflectorium to learn injustice after being worsted in argument. Motive l. 1103 ff.
 l. 1112, Exit Strepsiades into his house after sending his son to the the reflectorium. Motive, l. 1105 ff.
 l. 1169, Exit Socrates into the reflectorium after delivering Phidippides to his father Strepsides. Motive, l. 1165 ff.
 l. 1302, Exit Strepsiades into the house after driving off Amynias. Motive, l. 1294 ff.
 l. 1475, Exit Phidippides indoors after failing to convince his father that Whirl had ousted Zeus. Motive, l. 1470 ff.

Ὅρνιθες :

- l. 1163, Exit the messenger, after delivering his tidings, to bathe. Motive, l. 1162 ff.
 l. 1552, Exit Prometheus back to heaven after delivering his message. Motive, l. 1549 ff.

Σφήκες :

- l. 315, Exit the Boy who had been escorting his father when the home of Philocleon is reached and no hope of food is in sight. Motive, l. 309 ff.
 l. 1334, Exit Fellow-banqueter homewards after threatening to bring suit against Philocleon. Motive, l. 1332 ff.

Menander:

Ἐπιτρέποντες :

- l. 158, Exit Davus back to his country home after being defeated by Syricus. Motive, l. 156 ff.
 . . . (ὅπως σὺ) νῦν
 τούτῳ φυλάξεις αὐτ(α. . . .
 εἴ ἴσθι, τηρήσω σε π(άν)τα (τὸ)ν (χρό)νον.
 Σὺ·οἶμωζε καὶ βιάδιζε.

- l. 199, Exit Onesimus indoors after arranging with Syrisus over showing Charisius the ring. Motive, l. 196 ff.

. . . Ον:ιννὶ μὲν οὖν συνάγουσι καὶ
οὐκ ἔστιν εὐκαιρον τὸ μὴνύειν ἴσως
αὐτῷ περὶ τούτων αὐριον δέ. Συ:καταμενῶ.

- l. 201, Exit Syrisus into the house of Chaerestratus where he is lodging after his settlement with Onesimus. Motive, l. 196 ff. See the text for the preceding exit.

- l. 246, Exit Syrisus to town after agreeing to a postponement of his case with Onesimus. Motive, l. 244 ff.

. . . Συ:ταῦτα δὴ
(ἦξ)ω διαδραμὼν -- εἰς πόλιν γὰρ ἔρχομαι
(ινν)ί -- περὶ τούτων εἰσόμενος τί δεῖ ποιεῖν.

Γεωργός :

- l. 84, Exit Davus after delivering his message. Motive, l. 83 ff.

Δα:(εὐ)αγγελίσασθαι πρ(ὸς) σὲ ταῦτ' ἐβουλόμην.
(ἔρρ)ωσο πολλά. Μν:καὶ σύ.

Περικειρομένη :

- l. 427, Exit Doris into Polemon's house to help if needed after delivering her message to Polemon.

Δω:εἴσειμι καὶ τῇ σ(υ)μπόσῃ σουσ' (οἷς με δεῖ).

Σαμία :

- l. 186, Exit Demeas indoors after ejecting Chrysis.

- l. 413, Exit Demeas indoors after arrangements have been made with Niceratus. Motive, l. 411 ff.

Plautus:

Amphitruo:

- l. 545, Exit Alcmena indoors when her "husband" leaves. Motive, l. 544 ff.

JUP. numquid vis?

ALC. Etiam: ut actutum advenias.

JUP. Licet,

prius tua opinione hic adero: . . .

- l. 860, Exit Alcmena indoors when her husband leaves to fetch Naucrates. Motive, l. 854 ff.

AMPH. ego huc ab navi mecum adducam Naucratem.

ALC. quicquid est, iam ex Naucratis cognato id cognoscam meo.

- l. 1038, Exit Blepharo back to the ship when he can't tell which is the real Amphitryon. Motive, l. 1037 ff.

BLEPH.

Vale.

quid opus me advocato, qui utri sim advocatus nescio?

- l. 1143, Exit Jupiter to heaven after he has made his concluding explanatory speech. Motive, l. 1141 ff.

JUP. . . tu cum Alcumena uxore antiquam in gratiam
redi: haud promeruit quam ob rem vitio vorteres:
mea vi subactast facere. ego in caelum migro.

Asinaria:

- l. 117, Exit Libanus to the forum after his master has told him the situation. Motive, l. 108 ff.

LIB. ego eo ad forum, nisi quid vis.

DEM. ei, bene ambula.

.

LIB. pergam quo ocepi atque ibi consilia exordiar.

DEM. Audin tu? apud Archibulum ego ero argentarium.

LIB. Nempe in foro?

DEM. ibi, si quid opus fuerit.

LIB. Meminero.

- l. 242, Exit Clearata into her house when she has refused admittance to Argyrippus without funds.*

- l. 544, Exit Cleareta indoors after scolding her daughter and receiving her submission. Motive, l. 543 ff.

- l. 745, Exeunt Libanus and Leonida into the house of Demaenetus after seeing the lovers into the house of Clearata.

- l. 827, Exit Diabolus home to await the outcome of his Parasite's actions.

Aulularia:

- l. 176, Exit Eunomia homewards after her talk with her brother Megadorus, urging his marriage. Motive, l. 172 ff.

Bacchides:

- l. 499, Exeunt Philoxemus and Lydus home after commissioning Mnesilochus to reprove Pistoclerus. Motive l. 497 ff.

- l. 924, Exit Nicobulus indoors to await further developments and to reread his letter, after sending his slave to reprove his son. Motive, l. 907 ff.

Captivi:

- l. 192, Exit Ergasilus to scout around for a better patron until time for dinner at Hegio's. Motive, l. 179 ff.

- l. 194, Exit Hegio indoors after the Parasite has gone to balance up his accounts at the prospect of a guest for dinner. Motive, l. 192 ff.

Casina:

- l. 530, Exit Lysidamus to the forum on business after commissioning Alcesimus. Motive, l. 526 and 563 ff.

- l. 530, Exit Alcesimus into his house after seeing his friend off.

- l. 557, Exit Alcesimus into his house to cogitate after being balked in his plans by Cleostrata. Motive, l. 549 ff.

Cistellaria:

- l. 148, Exit Syra homewards after the luncheon served by Selenium and when both girls have departed. Motive, l. 10, 119, 148.
- l. 461, Exit Selenium after refusing the request of Alcesimarchus. Motive, l. 458 ff.*
- l. 526, Exit Alcesimarchus indoors in a frenzy after uttering his ultimatum. Motive, l. 521 ff.*

Curculio:

- l. 215, Exeunt Phaedromus and Palinurus indoors after Planesium has left.
- l. 273, Exit Cook indoors after sending Palinurus for provisions and Cappadox into the temple. Motive, l. 251 ff, and 270 ff.
- l. 524, Exit Curculio with Planesium and slave after completing the transaction with Cappadox. Motive, l. 522 ff.
- l. 554, Exit Lyco when his account with Therapontigonus is settled. Motive, l. 553 ff.
- l. 588, Exit Cappadox into his house after settling his account with Therapontigonus. Motive, l. 581 ff.

Epidicus:

- l. 381, Exeunt Chaeribulus and Stratippocles into the house of Chaeribulus to wait while Epidicus carries out his scheme. Motive, l. 378 ff.
- l. 424, Exit Apocides back to the forum to attend to a case of a friend when his errand for Periphanes is over. Motive, l. 422 ff.
- l. 647, Exit the Money-lender after receiving his money. Motive, l. 646 ff.

Menaechmi:

- l. 216, Exeunt Menaechmus I and Peniculus to the forum where Menaechmus I had a case to attend to. Motive, l. 213 and 571 ff.*
- l. 225, Exit Erotium indoors after sending her cook to the market. Motive, l. 220 ff.
- l. 665, Exit Wife into her house after Menaechmus I agrees to return the mantle. Motive, l. 661 ff.
- l. 697, Exit Erotium into her house in wrath at what she thinks is Menaechmus' insolence. Motive, l. 692 ff.

Mercator:

- l. 327, Exit Lysimachus on business to the harbor where Demipho later goes to find him, l. 468. Motive, l. 324.*
- l. 498, Exit Charinus indoors to wait for the return of his friend Eutychus. Motive, l. 496 ff.
- l. 543, Exeunt Lysimachus and Pasicompsa indoors on their return from the harbor. Motive, l. 542.
- l. 792, Exit Dorippa indoors after giving her ultimatum to her husband. Motive, l. 784 ff.*

Miles Gloriosus:

- l. 78, Exit Pyrgopolynices and his attendants to the forum to recruit soldiers. Motive, l. 72 ff.
- l. 1427, Exit Periplectomenus with his slaves indoors after releasing Pyrgopolynices. Motive, l. 1425 ff.
- l. 1437, Exit Pyrgopolynices indoors with his slaves after his release and his realization that he has been tricked. Motive, l. 1437 ff.

Mostellaria:

- l. 654, Exit Misargyrides, the money-lender, when an agreement has been made with Theopropides.*

Persa:

- l. 52, Exit Toxilus indoors after Sagaristo leaves, to plan trouble for Dordalus.
- l. 179, Exit Lemniselenis indoors after sending off Sophoclidisca. Motive, l. 175 ff.
- l. 198, Exit Toxilus indoors after sending off Paegnium.
- l. 710, Exit Sagaristo after he has "sold" Saturio's daughter to Dordalus. Motive, l. 692 ff.

Poenulus:

- l. 808, Exit Agorastocles indoors after he is through with the witnesses. Motive, l. 805 ff.
- l. 816, Exeunt the witnesses homewards when they have fulfilled their task. Motive, l. 806 ff.
- l. 1359, Exit Anthemonides homewards after receiving a pledge from Lycus.

Pseudolus:

- l. 573, Exit Pseudolus indoors to think in peace after dismissing Simo and Callipho. Motive, l. 571 ff.
- l. 665, Exit Harpax to the inn after delivering the letter and token to Pseudolus. Motive, l. 658 ff.

Rudens:

- l. 324, Exeunt the Fishermen down the shore after answering Trachalio's questions. Motive, l. 323 ff.
- l. 583, Exit Sceparnio indoors after refusing the requests of Charmides.
- l. 820, Exit Daemones indoors to await the return of Plesidippus. Motive, l. 817 ff.

Stichus:

- l. 148, Exit Philumena home after her talk with her sister.
- l. 154, Exit Pamphila home after dispatching Gelasimus.

Trinummus:

- l. 198, Exit Callicles on business after communicating his secret affairs to Megaronides. Motive, l. 38 ff.
- l. 222, Exit Megaronides to be at home when needed by Callicles. Motive, l. 191 ff.

1. 391, Exit Lysiteles indoors to await his father, after commissioning him to seek the sister of Lesbonicus for his bride.
1. 728, Exit Stasimus to the forum to collect money owed to him when there is nothing else to do. Motive, l. 718 ff.

Truculentus:

1. 208, Exit Dinarchus into the house of Phronesium to await her maid Astaphium.
1. 433, Exit Phronesium indoors after making terms with Dinarchus. Motive, l. 425 ff.
1. 644, Exit Stratophanes home in a huff when snubbed by Phronesium. Motive, l. 636 ff.
1. 883, Exit Dinarchus home when he has arranged for loaning his child to Phronesium. Motive, l. 877 ff.

Terence:

Adelphoe:

1. 140, Exit Demea after an altercation with Micio over the conduct of Aeschinus. Motive, l. 137 ff.
 Demea: . . . em, desino.
 unum vis curem: curo; et est dis gratia,
 quom ita ut volo est. iste tuos ipse sentiet
 posterius. nolo in illum gravius dicere.
1. 196, Exit Aeschinus indoors after the girl and slave whom he sent in at line 175, after his argument with the slave-dealer.
 delibera hoc, dum ego redeo, leno.
1. 287, Exit Ctesipho indoors after enjoining Syrus. Motive, l. 281 ff.
 Cte. heus, heus, Syre.
 Syrus: quid est?
 Cte. obsecro te hercle, hominem istum inpurissimum
 quam primum absoluite, . . .
 Syrus: . . ego iam transacto re convortam me domum cum
 obsonio.
 Cte. ita quaeso. . . .
1. 354, Exit Sostrata indoors after sending off Geta and Canthara.
 Motive, l. 350 ff.
 So. tu quantum potes
 abi atque Hegioni cognato eius rem ennarato
 omnem ordine; . . . propera tu, mea Canthara,
 curre, obstetricem accerse, ut quom opus sit
 ne in mora nobis siet.
1. 591, Exit Syrus indoors to eat and drink after sending off Demea.
 Syrus: i sane: . . . ego iam prospiciam mihi:
 nam iam abibo atque unum quicquid, quod
 quidem erit bellissimum,

carpam at cyathos sorbilans paulatim hunc
producam diem.

- l. 776, Exit Dromo indoors after calling Syrus.
- l. 786, Exit Syrus to sleep off his drunk after Demea has left. Motive, l. 784 ff.
- l. 888, Exit Syrus after delivering a message to Demea. Motive, l. 882 ff.
- l. 919, Exit Geta after investigating arrangements for the wedding and to report the goodwill of Demea. Motive, l. 889 and l. 918.

Andria:

- l. 171, Exit Sosia indoors after receiving instructions from Simo. Motive, l. 170 ff.
- l. 205, Exit Simo indoors after warning Davus. Motive, l. 204 ff.
- l. 488, Exit Lesbia homewards after delivering the child. Motive, l. 481 ff.
- l. 714, Exit Charinus homewards after commissioning Davus. Motive, l. 711 ff.

Eunuchus:

- l. 206, Exit Thais indoors to await Chremes after sending off Phaedria.
- l. 288, Exit Gnatho homewards after delivering Pamphila. Motive, l. 282 ff.
- l. 496, Exit Parmeno after delivering Chaerea as the Eunuch. Motive, l. 480 ff.
- l. 538, Exit Pythias indoors after sending Chremes to the house of Thraso.
- l. 810, Exeunt Thais and Chremes from the window after arguing with the Captain.
- l. 816, Exeunt Thraso and his army homewards when repulsed from the house of Thais. Motive, l. 811 ff.
- l. 970, Exit Pythias indoors after terrifying Parmeno.
- l. 1023, Exit Pythias indoors after informing and mocking Parmeno.

Heautontimorumenos:

- l. 167, Exit Menedemus indoors to dinner after declining the invitation of Chremes. Motive, l. 161 ff.
- l. 558, Exit Chremes indoors after instructing Syrus. Motive, l. 557 ff.
- l. 873, Exit Chremes into his house after making arrangements with Menedemus for dealing with Clinia. Motive, l. 871 ff.
- l. 977, Exit Chremes indoors after delivering his ultimatum to Clitipho. Motive, l. 961 ff.

Hecyra:

- l. 197, Exeunt Parmeno, Philotis, and Syrus severally about their own affairs after gossiping. Motives, l. 76 ff., and 194 ff.
- l. 273, Exeunt Laches and Phidippus to the forum on business after talking with Sostrata, giving Philumena's decision.

1. 280, Exit Sostrata indoors after Laches and Phidippus have left on business. Motive, l. 275 ff.
1. 510, Exit Phidippus after delivering his ultimatum to Laches. Motive, l. 508 ff.
1. 576, Exit Myrrina indoors after being reproved by her husband. Motive, l. 566 ff.
1. 785, Exit Phidippus after giving his decision to Laches. Motive, l. 784 ff.
1. 798, Exit Laches indoors after sending Bacchis to the women. Motive, l. 787 ff.
1. 872, Exit Bacchis after giving all her information to Pamphilus. Motive, l. 869 ff.

Phormio:

1. 152, Exit Davus homewards after delivering the purse to Geta. Motive, l. 52, 152.
 1. 440, Exit Phormio homewards after an argument with Demipho. Motive, l. 439.
 1. 458, Exeunt Hegio, Cratinus, and Crito after advising Demipho.
 1. 816, Exit Mausistrata into her house when her services were no longer needed. Motive, l. 814.
- (b). In compliance with a request or a suggestion.

Aristophanes:

Ἀχαρνῆς :

1. 125, Exit Pseudartabas when invited by the senate to the prytaneion. Motive, l. 124.
- Κη: τὸν βασιλέως ὀφθαλμὸν ἢ βουλὴ καλεῖ
 εἰς τὸ πρυτανεῖον.

Εὐρήνη :

1. 1209, Exit Sickle-worker indoors to the feast at the invitation of Trygaeus. Motive, l. 1207.
- Τρ: ἔθι νῦν καταθέμενοι παρ' ἐμοὶ ταῦτ' εἴσιτε
 ἐπὶ δεῖπνον ὥς τάχιστα.

Λυσιστράτη :

1. 780, Exeunt all the women into the acropolis at the exhortation of Lysistrata, quoting an oracle. Motive, l. 779.*
- Λυ: ἀλλ' εἰσώμεν. καὶ γὰρ αἰσχρὸν τουτογί
 ὃ φίλταται, τὸν χρησμὸν εἰ προδόσομεν.

Νεφέλαι :

1. 803, Exit Strepsiades indoors to fetch his son to send to Socrates' school at the suggestion of the clouds. Motive, l. 794.*
- Χο: ἡμεῖς μὲν ὃ πρεσβύτερα συμβουλευόμεν,
 εἰ σοὶ τις υἱὸς ἐστὶν ἐκτεθραμμένος,
 πέμπειν ἐκείνον ἀντὶ σαντοῦ μανθάνειν.

Ὅρνιθες :

- l. 208, Exit the Hoopoe to fetch his Nightingale to summon the birds at the request of Peisthetairus. Motive, l. 207.

Πι: ἄλλ' ἀντιβολῶ σ' ἄγ' ὥς τάχιστ' ἐς τὴν λόχμην
ἔσβαινε κἀνέγειρε τὴν ἀηδόνα.

- l. 951, Exit Poet to town after receiving clothes as an inducement to leave. Motive, l. 946.

- l. 1371, Exit Paracide to Thrace at the suggestion of Peisthetairus. Motive, l. 1369.

Πλούτος :

- l. 252, Exit Wealth to meet the wife and son of Chremylus at his invitation. Motive, l. 249.

Σφήκες :

- l. 1008, Exit Philocleon indoors to feast at the request of Bdelucleon. Motive, l. 1003 ff.

Menander:

Περικειρομένη :

- l. 165, Exit Moschion indoors to find out the true state of affairs at the request of Davus. Motive, l. 159 ff.*

Δα: κοσμίως τ' εἴσω παρ(έ)λθε. . . .

Μο: ὁμολογῶ νικᾶν σε.

- l. 278, Exit Pataecus to look at Glycera's finery at the request of Polemon. Motive, l. 274 ff.*

. . . Πολ. ἀλλὰ δεῖ, Πάταικε, σέ

ιδεῖν βιάδιζε δεῦρο. Πα: πάρα γ' εἰσέρχομαι.

- l. 425, Exit Polemon indoors to start a sacrifice of thanksgiving at the suggestion of Doris. Motive, l. 414.

Δω: ἐχρῆν σε νῦν τα(χὺ

εὐαγγέλια τῷ(ν) γεγονότων παρ(ημάτων

θύειν) ἐκ(εί)νης εὐτυχηκίας (τόδε.

Πολ: νῆ τὸν Δί', ὁρθῶς γὰρ λέγεις. . . . Δω: ἔ(φυγ)εν.

Σαμία :

- l. 269, Exit Niceratus indoors to prepare for the wedding at the request of Demeas. Motive, l. 266 ff.

Δε: (μὴ) παροξ(ύ)νον πόει

τάνδον εὐτρεπῇ. Νι: ποῶσω.

Plautus:

Bacchides:

- l. 100, Exit Pistoclerus to buy provisions at the request of Bacchis. Motive, l. 93 ff.*

BACCH: Lepidu's. nunc ego te facere hoc volo.

ego sorori meae cenam hodie dare volo viaticam:

eo tibi argentum iubebo iam intus ecerri foras;
tu facito opsonatum nobis sit opulentum opsonium.

PISTOC: Ego opsonabo. . . .

BACCH: Sino equidem. si lubet.

propera, amabo.

Captivi:

1. 900, Exit Hegio to the harbor to confirm the report of Ergasilus at the suggestion of Ergasilus. Motive, 1. 803 ff.*

ERG: postremo, Hegio, si parva iuri iurandost fides,
vise ad portum.

HEGIO: Facere certumst. . . .

Casina:

1. 216, Exit Myrrinna to avoid Lysidamus at the request of her friend. Motive, 1. 212 ff.*

CLEOST: Vir
eccum it; intro abi, ad propera, age amabo.

MYRR: Impetras, abeo.

Curculio:

1. 139, Exit Leaena indoors to fetch Planesium for Phaedromus. Motive, 1. 136 ff.*

LE: sed quid est? quid lubet perditum dicere te esse?

PHAED: Quia id quod amo careo.

LE: Phaedrome mi, ne plora amabo.

tu me curato ne sitiam, ego tibi quod amas
iam huc adducam.

1. 273, Exit Cappadox into the temple at the suggestion of the cook. Motive, 1. 270 ff.

COC: pacem ab Aesculapio petas.

CA: Bene facis. ibo.

Epidicus:

1. 305, Exit Periphanes indoors to get money for Epidicus at the suggestion of Apoecides. Motive, 1. 303 ff.*

1. 714, Exit Periphanes indoors to investigate at the request of Epidicus and Apoecides. Motive, 1. 712 ff.*

Menaechmi:

1. 440, Exit Menaechmus II into the house of Erotium to the proffered luncheon. Motive, 1. 417 ff.*

Miles Gloriosus:

1. 303, Exit Palaestrio indoors to see if Philocomasium is within at the suggestion of Sceledrus. Motive, 1. 302.

1. 1387, Exit Pyrgopolynices indoors to Acroteleutium at the request of the slave boy. Motive, 1. 1385 ff.*

Mostellaria:

- l. 1040, Exit Simo to give Theopropides his aid, such as the use of his slaves, at the request of Theopropides. Motive, l. 1036 ff.*

Persa:

- l. 399, Exit Saturio with his daughter indoors to Toxilus in compliance with his request. Motive, l. 134 ff.

Pseudolus:

- l. 393, Exit Calidorus at the request of Pseudolus to seek a trustworthy friend. Motive, l. 383 ff.*
 l. 560, Exit Callipho indoors at the request of Pseudolus. Motive, l. 559 ff.

Rudens:

- l. 439, Exit Sceparnio to fetch water from the well at the request of Ampelisca. Motive, l. 438 ff.

Trinummus:

- l. 590, Exit Lesbonicus at the request of Philto and Stasimus to arrange the marriage of his sister and Lysisteles. Motive, l. 580 ff.*
 l. 716, Exit Lysisteles home with Lesbonicus at the latter's request to further discuss the dowry question. Motive, l. 710 ff.*
 l. 819, Exit Callicles indoors to dig up the treasure at the suggestion of Megaronides. Motive, l. 764 ff.*
 l. 1109, Exit Charmides indoors with Callicles at his request to straighten out affairs. Motive, l. 1101 ff.*

Truculentus:

- l. 334, Exit Astaphium to summon Phronesium at the request of Dinarchus. Motive, l. 329 ff.*

Terence:

Adelphoe:

- l. 609, Exit Micio with Hegio to inform Sostrata at Hegio's request. Motive, l. 598 ff.*

HEGIO: sed quaeso ut una mecum ad matrem
 virginis eas, Micio,
 atque istaec eadem quae mihi dixi tute
 dicas mulieri: . . .

- l. 854, Exit Demea to the wedding revel at the request of Micio. Motive, l. 853 ff.

DEMEA: iamiam desino.

MICIO: i ergo intro, et quoi rei est, ei rei
 nunc sumamus diem.

Andria:

- l. 374, Exit Charinus to canvass among the friends of Chremes to win support for his marriage to Chremes' daughter, at the suggestion of Davus. Motive, l. 371 ff.

DAVUS: ridiculum caput,
 quasi necessus sit, si huic non dat, te illam
 uxorem ducere,
 nisi vides, nisi senis amicos oras, ambis.

CHAR: bene mones: . . .

1. 952, Exit Crito taking Chremes to see his daughter at the request of Chremes. Motive, l. 951 ff.*

CHR: propero ad filiam. eho mecum, Crito;
 nam illam me credo haud nosse.

1. 956, Exit Simo indoors to release Davus at the request of Pamphilus. Motive, l. 955.

PAM: iube solvi, obsecro.

SIMO: age fiat. . . . eo intro. . .

Eunuchus:

1. 196, Exit Phaedria indoors to get ready to go to the country at the request of Thais. Motive, l. 187 ff. and 150.
 1. 224, Exit Phaedria to the country at the request of Thais. Motive, l. 187 ff., and 150 ff.*
 1. 614, Exit Chaerea with Antipho to Antipho's house at his suggestion as the nearest place for Chaerea to change his clothes. Motive, l. 612 ff.
 1. 663, Exit Phaedria indoors to fetch his eunuch at the request of Pythias.*

Heautontimorumenos:

1. 743, Exit Clinia taking Bacchis and to ask his father about his marriage to Antiphila at the suggestion of Syrus. Motive, l. 695 ff.*
 1. 743, Exit Bacchis into Menedemus' house at the request and pay of Syrus. Motive, l. 739 ff.*
 1. 948, Exit Menedemus to tell his son to get ready for his marriage at the request of Chremes.*
 1. 996, Exit Clitipho to question his parents on the advice of Syrus.*

Hecyra:

1. 358, Exit Sostrata indoors at the request of her son.
 1. 792, Exit Bacchis and her maidservants in to see the women and inform them at the request of Laches. Motive, l. 753 ff.*
 1. 879, Exit Pamphilus indoors to see his wife at the request of Bacchis. Motive, l. 809 ff.

Phormio:

1. 310, Exit Geta to fetch Phormio at the request of Demipho. Motive, l. 305.*
 1. 777, Exit Demipho into Chremes' house to fetch Nausistrata at the request of his brother. Motive, l. 719 ff.*

- l. 883, Exeunt Antipho and Geta indoors to commune with Demipho and Chremes at the request of the latter two through Geta. Motive, l. 881 ff.

III. Inadequate Exits.

Plautus:

Miles Gloriosus:

- l. 584, Sceledrus starts to go away and hide to escape punishment (II(a)(3)), and then decides to go home with no good reason.
- l. 866, Exit Lucrio on an unnecessary errand for Philocomasium (I(a)(1)).

Persa:

- l. 723, Exit Dordalus indoors all of a sudden "to give some orders that he had forgotten" (II(a)(1)).

Poenulus:

- l. 916, Exit Syncerastus home with the sacrificial vessels at the implied command of his master (I(a)(1)), an act not integrally connected with the plot.

Stichus:

- l. 453, Exit Stichus to get provisions, summon friends, etc. Abnormal reiteration.

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